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DANCER

AUGUST, 1937

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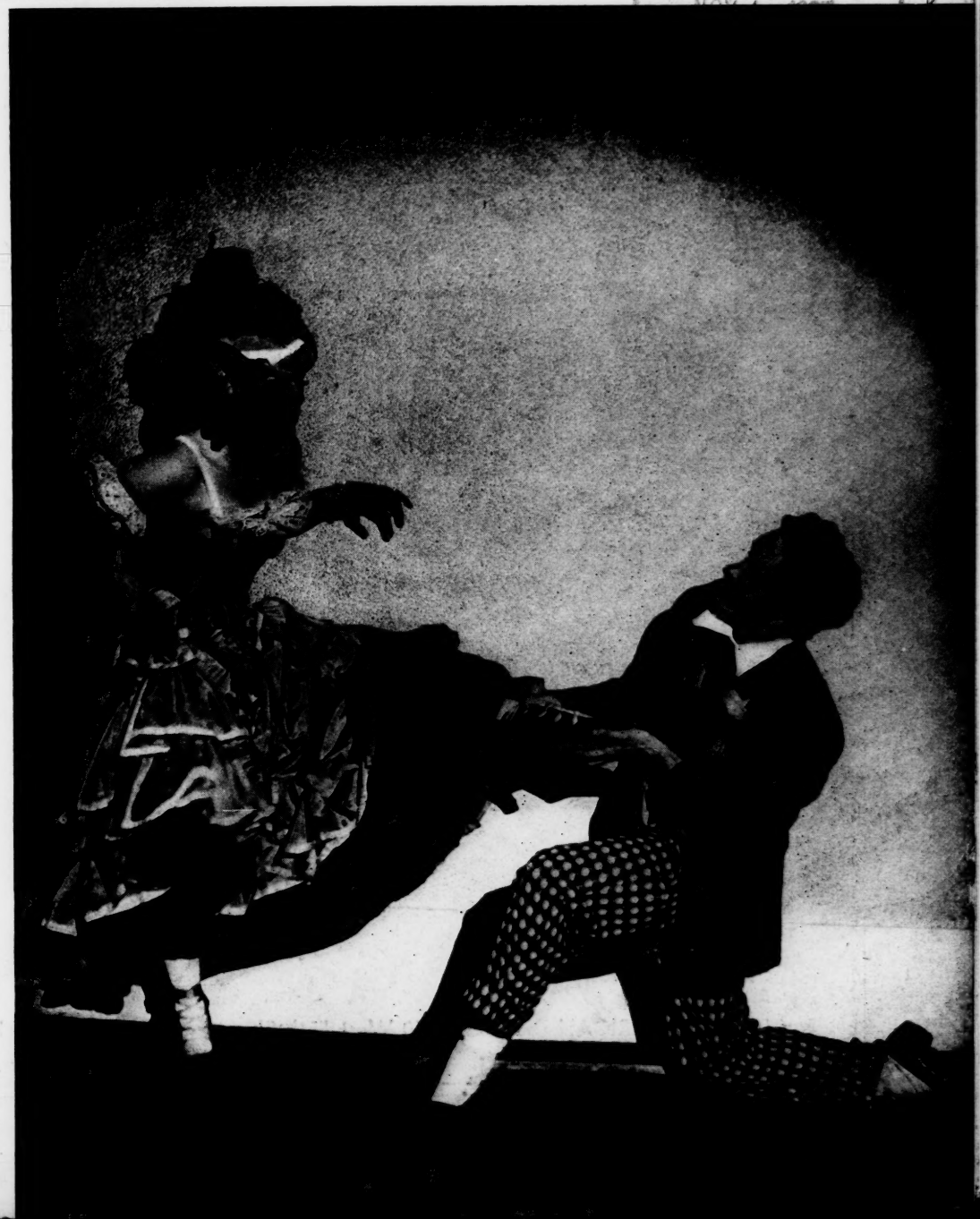

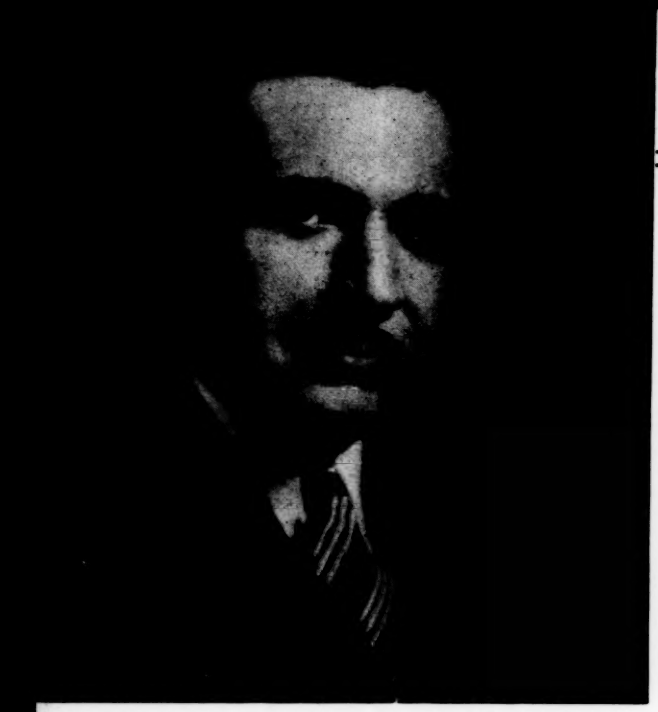

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PRO *and* CON

Viewpoints Gleaned from the Editor's Mail

Dear Miss Howard:

I have been a subscriber to THE AMERICAN DANCER for the past five years, and in truth can not say who enjoys it most—myself or my students. I'm sure we would feel lost without our copy each month. I have all back copies of THE AMERICAN DANCER since 1927 and we enjoy the old almost as much as the new.

My students are wishing for the next copy, so they can continue *A Dancer's Diary*.

I have an exclusive Legion class of Junior ballroom students and we all greatly enjoy Mr. Parson's columns in your magazine. I really can't think of any way you could improve the magazine as we find it very interesting and helpful.

Success and best wishes for you and THE AMERICAN DANCER.

Yours sincerely,
MILDRED M. STEWARD,
Salida, Colo.

•

Gentlemen:

I enjoy your magazine very much. I think one of the best things ever published was the little note to the effect that some of the pic-

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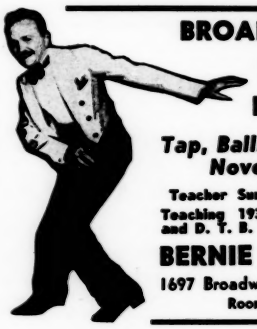

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• PRO and CON . . .

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Cordially,
Miriam C. Phillips, Minneapolis, Minn.

•

Gentlemen:

Wish to say I have never enjoyed a magazine more than THE AMERICAN DANCER. My recital this year will be the best I've ever put on, due to hints and helpful advertising.

Sincerely,
Mrs. Art Olsen,
La Porte City, Iowa.

•

Editor:

Referring to the April issue of THE AMERICAN DANCER in which appeared my article on W. P. A. dance instruction, you referred to me as Miss Lyn La Salle. It is *Mr.*—perhaps I was in error for not signing it that way.

Also, I was very much surprised to see my article, and I wish to thank you for printing it, as it might help a little to clear up some misunderstanding.

Sincerely,
(Mr) Lyn La Salle,
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• PRO and CON . . .

Dear Sir:

I have my April Anniversary magazine and I think its the best you've ever published.

If you just keep up the same standard for all the issues I'm sure it will really be a magazine worthy of an art as beautiful as dancing, particularly the field of ballet.

I wish to state here that I have read every publication for the last six months and I can't wait until the next one comes out. I am a dancing teacher and one ardently interested in the goings-on of the stage and screen—and this magazine covers both fields.

Dancingly yours,
BEULAH AMMER,
Bronx, N. Y.

•

Dear Miss Howard:

I am a constant reader and admire your magazine THE AMERICAN DANCER as a fine, interesting and educational periodical. As I am a professional teacher of acrobatics, specializing in teaching same exclusively, I couldn't help noticing that there has been column upon column written about dancing in one form or another, but very little space devoted to acrobatics, although it is being taught in nearly every school of dancing in this country.

Is it, may I ask, due to lack of interest or knowledge that keeps the average writer or teacher from delving into this subject? I think the average teacher and pupil would be very much interested to read about this portion of an interesting but seemingly neglected art, which is being taught by so many but discussed by so few.

Would be pleased to hear what others have to say on the subject.

Sincerely,
LOU WILLS, New York, N. Y.

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• PRO and CON . . .

Dear Miss Howard:

I would not for all the world want to miss a single copy of THE AMERICAN DANCER. Through it I have been able to keep track of so many acquaintances and friends I knew during my theatrical career; also to see how the newcomers are making out in the ballet world, which, thanks to such an excellent medium as your magazine, has returned or is returning to much of its former glory, in that the public is receiving the proper education through your magazine on the subject which is little understood, and in consequence hardly appreciated.

I wish it were possible for THE AMERICAN DANCER to start a campaign against dance quacks. In the ballet, this is especially most notable. I will give you an example, which was pointed out to me by one of the foremost ballet instructors of New York City last September. This lady whose name I will not mention here, showed me a letter which was sent to her by a young woman who had come for the summer course, it read as following: "Dear ———, Would you please send me some dance material and exercises quick as I have 78 pupils, since I took my six-week course with you, and I have taught them all I learned, and now have no more material with which to teach them and do not know what to do." That young woman had never had a ballet lesson prior to that teachers' course. Yet she was teaching and actually having little children go on their toes, without

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PROMINENT DANCE STUDIOS

• PRO and CON . . .

knowing the proper fundamentals concerning the anatomy of the muscles or the proper exercises to prepare for such work. This is only one of the hundreds of similar cases throughout the entire States. Everywhere you see tiny tots and older children being placed on their toes without the proper preparation or training, and in consequence the harm done is irreparable. When one of these unfortunates actually does get into the hands of one who has had the knowledge and proper experience in teaching, which takes years and years to acquire, it is necessary to retrain the child from the very beginning, to remould and form the feet and ankles in the correct postures, since it will be found that they are actually on the verge of deformities due to cruel and barbarous, and unscrupulous teachings by those who know absolutely nothing but what they have just picked up on sight almost in a few weeks training course.

Something drastic should be done about this, and no one permitted by law to teach the ballet and toe dancing unless they can show that they have either themselves been trained by a reliable teacher for at least three years, or that their experience has been derived professionally with some important ballet company, the latter making the best teachers because of their tremendous general education in theatricals, and general understanding of preparing their pupils for the professional stage.

I feel sure that all honest teachers would be very grateful to you for your campagn to rid the teaching profession of these untrained and inexperienced teachers, who are not only a detriment to their profession but, worst of all, do so much harm to the children that are entrusted into their care.

With all my very best wishes and good luck to THE AMERICAN DANCER, I remain, always,

A very devoted reader,
Mascotte Moskovina, Daytona Beach, Fla.

•

Dear Miss Howard:

I want to thank you for the May issue of THE AMERICAN DANCER. I found it the most interesting issue I have received. The article about Fred Astaire and Miss Hoctor and the article about Jack Manning were real good. I have no fault to find with your magazine except you don't have enough articles about and by tap dancers. You see there are hundreds of teachers like me who don't teach anything except tap. We enjoy reading about other types of dancing, but they don't help us in our particular field. The article by Jack

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• PRO and CON . . .

Manning gave me several new ideas. I plan to take his Normal Course this summer.

Sincerely,
Paul Johnson, Chattahoochee, Florida.

●

Gentlemen:

I am writing you in regard to a ten-year-old girl student of mine whom I think is doing remarkable work for me. She started taking dancing eight months ago and has inspired me no less with her brilliant dancing sense! She does all types of dancing and it is hard to say in what type she excels. Her repertoire includes ballet, modern, Spanish, tap, toe, and toe tap.

I am teaching in a small community and have an enrollment of forty students. For three consecutive years I have presented my students in recital, and each year they are received more enthusiastically, which proves that even the small towns in the United States are dance conscious. Incidentally, my students (every one) look forward every month to THE AMERICAN DANCER. I might say that it proved a great help to me this year in putting on the most successful recital ever because through your magazine I was informed of costuming and materials which helped me very much. We secured costuming and patterns from several theatrical costumers and received excellent service.

Getting back to my ten-year-old. She has become quite a popular young lady in the state, having acquired three first prizes in amateur contests for her toe tap dancing. She really amazes me! Through your magazine she is acquiring the encouragement to go on with her dancing and truly accomplish something. Having been a former member of "The Butterfly Kiddies" for two years when I was a child, I find a great deal of pleasure working with this youngster, recognizing real talent.

We are thankful for THE AMERICAN DANCER.

Yours very truly,
Lillian Morck, New Rockford, N. Dak.

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AUGUST
1937

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On the Cover—
DORATHIE LITTLEFIELD and THOMAS CANNON in *Barn Dance.*

At Right—
NANCY KNOTT, a Soloist in the Fokine Summer Ballets.

Candid Photography—ANDRE LA TERZA

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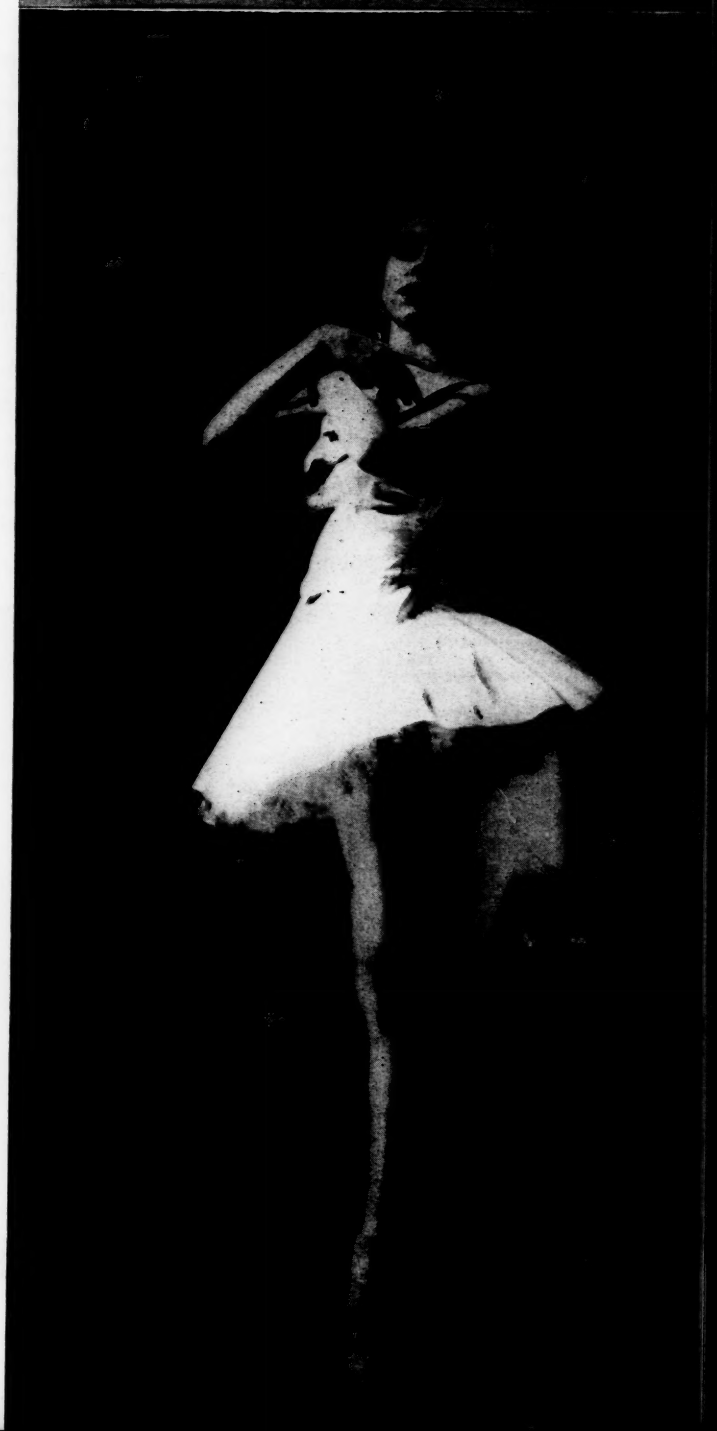


A CHILD PRODIGY

Comes Into Her Own

Mitzi Green Approaches Stardom

by

PATRICIA SHIRLEY ALLEN

SHE'S slim and fair and gay—altogether a thoroughly modern young American. It's easy to see why Mitzi Green, the talented girl who was once a famous movie "brat," now wreaks havoc among the Harvard seniors when her show goes to Boston. The leading lady of *Babes in Arms* has come a long way since her Hollywood days as a child star.

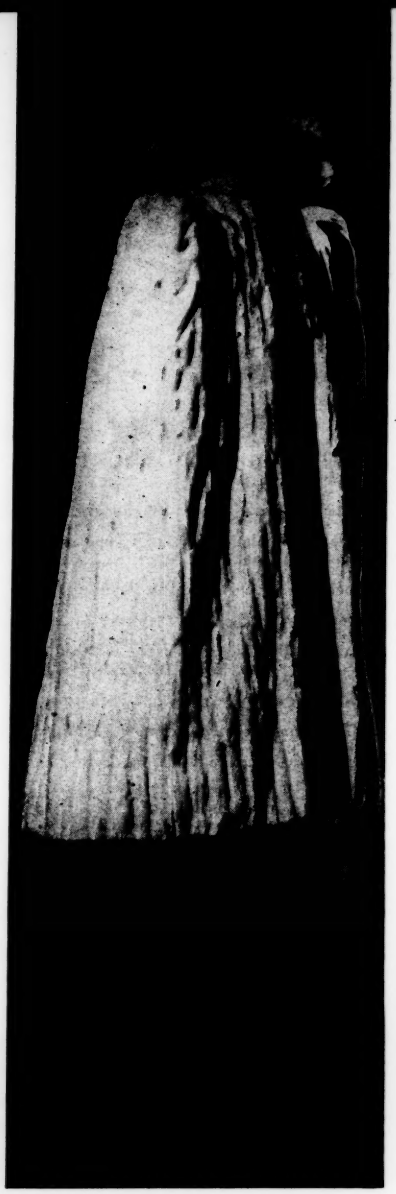
Perhaps it was not entirely Mitzi's early training in dancing which brought out the charm of this lithe young actress, but certainly her parents' encouragement toward a dancing career has had a great deal to do with developing the grace and freedom of motion that she now exhibits. According to Mitzi herself, dancing has helped her stage movement and poise. If one needs further evidence, just watch the little conversational gestures with her hands, and the larger, sweeping motions to emphasize important points, her light walk and pliant figure. They all bear witness that the love for dancing which this young star carried with her from childhood has evoked all the best of youth and healthy exuberance belonging to a girl of sixteen, as well as bestowing a poise far beyond her years.

When Mitzi was six years old, her mother and dad were on the vaudeville stage together and the little girl traveled with them. She would watch her parents and other dancers closely and then try to imitate them. After a while, the child worked out a little dance of her own composition, which she performed when her parents brought her on stage at the end of their act. During this period she became familiar with many well-known dancers, as Bill Robinson and Billy Bradford, and often practiced with other performers at the theatre.

Mitzi loves to tell a story "on herself," and this is an example of the ambition that was hers even as a child. Her mother was a Russian dancer, and at the close of one of the little girl's turns with her parents Mitzi tried to imitate her mother's exit. Of course, she fell ingloriously and had to get up, very angry with herself. "Well, do you know," says Mitzi, "I went off and practiced that step. I 'put everything' into it. And finally I learned Mother's step."

At eight years of age, she went to the Coast with her parents and entered motion pictures. This was the beginning of her well-known screen career as a "brat," which lasted until she was thirteen. She took dancing lessons in Hollywood from Billy Dryer, who taught her the fundamentals of stage work, principally tap and eccentric dancing. However, the only dance that Mitzi was ever allowed to do on the screen was with Bert Wheeler in *Girl Crazy*.

(*Continued on page* 48)



MITZI GREEN *as she is today*

MITZIE GREEN *dancing with* DUKE MCHALE *in "Babes in Arms"*

A Personal Interview with

Tamara Toumanova

by MARION SCHILLO

IN HOLLYWOOD'S beautiful Beverly Hills, we found Toumanova's family living in happy seclusion. "Ma" Toumanova was the first to greet us with genuine and kindly hospitality. In a moment Tamara appeared, radiant, suntanned and wearing a lovely yellow frock and turban to match. Never had we seen the beautiful Russian so eloquently happy and healthy. Her cordial welcome gave us reassurance since we had been warned that Toumanova was not seeing people these days at all.

But first "Ma" brought us glasses of hot savory Russian tea, into which she insisted we drop large spoonfuls of strawberry preserves.

No, we did not think we liked jam with tea. But we must, she personally had made it and one had to drink Russian tea with jam. Very well, we submitted. Pleased, she settled back comfortably and beamed on us.

"I hear illness caused you to leave the company last winter. Is that true?"

"But no, I am never ill; I was very tired last winter—so many roles I had to dance on tour. I really wanted a vacation and that's just what I have had up to now, but once again I am working, now with Balanchine.

"And what do you think of Balanchine?" I asked.

"He is wonderful to work with," she enthused. "Very interesting."

"And how does he compare with Massine?"

"They are both marvelous to work with, but so different. It is interesting. You see," she went on, "when Massine works, he plans all the choreography beforehand. He knows when he starts just what he wants. It is all planned in his head. But with Balanchine, he creates upon the inspiration of the moment. Ideas just pour out of him. If, for instance, he arranges a ballet and for some reason the music must be changed, he will not bother to rearrange the choreography, but begins an entirely new ballet. He is so full of ideas that he will never do anything over, but something entirely new always."

"Do you think Balanchine will enjoy working in Hollywood?"

"I don't think so. Already he tells me that on the set he cannot do what he wants. There are always technical difficulties interfering with what he wants to do."

"And you, Tamara," I went on. "Do you think you will dance in the films?"

"I cannot say, it all depends upon what I am offered. Perhaps I shall, but what they ask me to do must be right."

"But if you are out of the company, does that mean we will not see you dance next winter?"

"No, you will see me dance this season. I shall certainly be working, but nothing is definitely arranged yet, so I cannot tell you with whom I shall appear."

"But Massine," I asked, "doesn't his contract with the Colonel expire in September?"

"Yes, that is true, but he has promised Hurok to work this season with the Ballet Russe—that he must do."

"And," I persisted, "when Massine has his own company, you will probably work with him?"

Shrugging her shoulders, "I cannot say yet, but it is very possible."

"I hear Rouben Mamoulian has asked you to marry him?"

"He is my good friend, but I do not want to marry yet, I am too interested in my work."

"Tell me," I asked, "what you think of our American modern dancers; have you seen many of them?"

"In New York I saw Martha Graham and she is really wonderful. She interests me very much."

"But what do you think of modern ideas concerning music —that it is secondary to the dance?"

"To me," Tamara answered, "music is very important. It is the soul of the dance. It must be great in order to inspire great dancing. It is as important as the dance and not just an accompaniment."

"In what," I asked, "do you think the forte of ballet lies in the future? In other words, how can the ballerina grow and increase the importance of ballet today?"

"The important thing in ballet is the dramatic ability the dancer is able to develop in herself and put into her roles. It comes to her as she learns more and more about expressing great emotions and great feeling. Dancing and acting are one. They must be coordinated. It is not enough to be a good or even excellent technician. A dancer must also be a fine actress. Ballet means a great understanding of music first. Then (and just as essential) is a dramatic ability that involves even harder work than does the acquiring of a perfect technique. Technique must be kept in the background. As soon as it becomes obvious, art recedes and we have a performer, not an artist. I have always been just as interested in the theatre, in drama and music, as I am in dancing. One must have a great and wide understanding of all art; just to dance isn't enough. It will not take you very far at all."

"Do you like California?" I asked.

"I love it," she said.

Philadephia Ballet Captiv

NORMA GENTNER *as a picaninny in the scene, "Train from the South", in "Terminal"*
Photo—IRIS, Paris

JACK POTTEIGER (*left*) *and* DOROTHIE LITTLEFIELD (*rolling dice*) *in a scene from the new ballet "Terminal"*

CATHERINE *and* CARL LITTLEFIELD *as Hollywood Star and Husband in "Terminal"*
Photo—IRIS, Paris

ativates Europe

A Second Letter from

LEONARD WARE

ROLF DE MARE, *founder of Les Archives de la Danse pinning on* CATHERINE LITTLEFIELD, *director and premiere danseuse of the Philadelphia Ballet Company the coveted French Rennaissance medal. The award which has only been made to a few great people was bestowed on Miss Littlefield for her great contribution to the art of the dance*

London, England.
June 16, 1937.

Dear Miss Howard:

ONCE again I am writing you at an ungodly hour! From my window here in the Vanderbilt Hotel the hands of a dimly circled London clock point to the hour of five a.m. There is hardly a person astir in the streets, yet I'd be willing to bet that more than half of the members of the Philadelphia Ballet are at this moment wide awake. In short, none of us have had any sleep since we have been in Europe. After I have told you of our experiences and our performances here, I think you will understand why.

In my last letter, I believe, we were all rehearsing with the Paris Symphony Orchestra in preparation of our opening performance at the Champs Elysee. As you remember we were all literally trembling with excitement. It was the first time any American Ballet Company had ever appeared in this country where people are so discriminating and *know* their ballet. And I don't mind telling you we were *plenty* scared although, knowing Catherine and her supreme artistry as we do, we had no reason *to* be.

Since then we have had three opening nights and are to have another at Deauville very soon, have danced before the King of Belgium, President Blum of France, everyone in Europe in the dance world (critics, dancers, balletomanes, etc.) and Catherine has been proclaimed one of the three great choreographers in the world today. And that, if you ask me, is *going some*. I only wish it were in my power to tell the entire dance-loving people of America of the *marvel* that is Catherine Littlefield. I am sure they should all be justly proud. I do hope that you will reprint the London notices which I am enclosing, as they, as you can see, speak for themselves. (EDITOR'S NOTE: See Dance Events Reviewed.)

And now, back to our Paris opening which French critics referred to as the outstanding dance-event of the season. Words simply cannot express to you the glamorous and enthusiastic reception that we received on that opening night. In the first place, everyone of importance in Paris was there, President Blum and all the rest. The Theatre de Champs Elysee is very large and very beautiful. It reminds me very much of the Metropolitan in New York and it was *jammed* to the ceiling. Before *curtain* the entire Republican Guard in their dazzling uniforms of red and silver stood at attention throughout the foyer and outside the theatre. And then the curtain rose on *Barn Dance*. Standing in the wings indigestion assailed me again—more so than ever before in my life! Then came the cue. After that, all I can remember is the cheering and the bravos and the flowers. It looked and sounded very much like Paris was at our feet. We stayed up all night long awaiting the morning papers. Their appearance, although few of us could read them, reassured us. The ballet had been a success, an overwhelming one, and we were all so thrilled over the wonderful things they said about Catherine.

The entire engagement was *sold out* and we were all so happy that we hardly ever went to bed. (It's become a habit, as you can see.) All of our spare time we spent buying gifts and going to Montmartre after the show. We spent a whole day in the Louvre and at the Luxembourg Gardens we saw a magnificent statue of Pavlowa and Mordkin. Many of the days when we weren't rehearsing we scoured the book stalls along the left bank looking for ballet prints. We weren't very successful, however. We did get some Degas for seven francs each, which is about thirty-five cents in American money.

At our third performance at the Champs Elysee, Betty Kearns, one of the soloists, stepped in *arabesque sur le pointe* right into a hole in the stage and it took practically all of us to get her out of it. It was our first mishap except for our *spill* on the *Ile de France*. A ligament in her knee was torn and she was placed in the American hospital for a week. Her knee was in a cast for two weeks. And here you can see the importance of the understudy. Joan McCracken stepped into her part in *Fairy Doll* and did it superbly. Just last night Karen Conrad was kicked in the ankle at the *Bolero* rehearsal and Joan had to step into *her* part in the same ballet. Luckily Betty was able to return to her role of the *Chinese Maiden*. The problem was solved. Or so we thought.

Here's the funny thing: We suddenly remembered that with Karen out there was no one to dance the part of the third little girl in *Barn Dance*. You have seen *Barn Dance* and as you know without the third girl the pattern is interrupted. What was going to happen no one knew. And then just before the overture who should walk out onto the stage but Catherine Littlefield dressed in a red and white gingham dress, blond plaits across her shoulders and long white drawers. All the kids simply screamed with delight. Here was our third little girl—age ten! And this, mind you, was only fifteen minutes after she had inspired and thrilled her audience with her beautiful *pas de deux* from *Fairy Doll*. None of us could remember our cues for watching her. She not only had the time of her life but proved once again her great versatility and artistry.

But to get back to Paris. On our last day we were given a final reception by the president of the Exposition and were

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Redmen Also Danced

Ceremonials Marked Every Occasion

by
NAN PETERS

Illustrations by CHARLES PAYZANT

TODAY, with many of the world's great dancers in our theatres and on our concert stages, it is hard to remember that American Indians were dancing in America before Columbus set sail on that first mad voyage across the Atlantic. We think of the Indians as savages war-whooping about with tomahawks and scalping knives, or, at best, smoking the Pipe of Peace in surly silence. The Redmen did these things, but they did other things, too.

The Indians, like the Orientals, had a ritual of polite conduct for entertaining guests and the Pale Faces, having smoked the Calumet, were glad enough to depart intact without closer acquaintance with their hosts. But when we know the Indians well enough to consider them as people rather than savages, we are amazed at their culture, their creative ability, and their boundless ingenuity in adapting themselves to their environment.

In his everyday life the Indian was fun-loving, often a practical joker; he was keen for athletics and his horsemanship would shame a circus rider. He was an artist, a family man, and, according to his own code, a gentleman. Family life varied in the tribes, but there were kinships of blood, marriage, family, clan and adoption, and to all of these the Indian was loyal. That was part of his code as a gentleman. The children were never punished though they were carefully taught, and the "old ones" were called the "wise ones," for where the law is the survival of the fittest, those who have seen many snows have what it takes!

Indian handcraft was beautifully designed, intricately executed, though their tools were crudely made from wood, stone and bone. Baskets, pots, blankets, pipes, beads and clothing, all of their comforts and conveniences were works of art. Children of nature, deeply religious, their designs and motifs were almost entirely symbolical. The elements and many animals were deified, their symbols repeated again and again in the Redman's handwork. But where did they get the Greek key and scroll designs, woven in their baskets, painted and engraved on their pots, long before the advent of the white man?

Now that the Indians are a broken people, we are learning their history, their habits and their culture from their burial mounds. But there is little there to tell us of the ceremonial dances that played so large a part in their lives. For every event from birth until death was celebrated with an appropriate dance. They danced when the child was born, when he became a man, when he went to war, when he returned victorious. If he were ill, they danced, when he was made well they danced again. They danced when he was married, when his children were born, and his children's children. If he won honor, a dance was held, if he joined a secret fraternity, his initiation was accomplished with a dance. And at last they danced to speed him on his way to the Happy Hunting Ground.

In form, Indian dances were simple. The gestures and movements were rhythmic, though not always graceful. Each dance had its own peculiar steps and figures and its own accompaniment of songs and music, generally tom-toms or drums, sometimes rattles, whistles and flutes of reed or bone. For many of the dances there were costumes; in some the women and children took part, in others, only the men. The movements were sometimes slow, sometimes violent, the men stamping their feet, the women using the shuffle or hop. The hop was sidewise with a shorter one in recoil so that the position advanced slowly. The women stood erect moving their shoulders forward alternately so that their bodies had a swaying motion. In some tribes the word for woman means "she sways and rocks."

When both men and women took part in the dance they sometimes formed circles, one within the other, and danced around the song altar. In some tribes both circles moved toward the right, in others the women moved toward the left. Occasionally three circles were formed, the children composing the outer circle. When the "medicine societies" held their ceremonials the women members danced with the men, and in the *Scalp Dance* the women danced while the men sang.

In most dances the religious ritual, the drama and symbolism are more important than the actual steps and figures, though the whole must be carried out with exactness, a single error necessitating a complete repetition from the beginning. The dances have their origin in the mythology of the tribes and are addressed to the tribal gods. Both the gods and the dances are, to a large extent, the result of environment. In the arid Southwest the most elaborate dances were invocations for rain and bountiful harvests. Of these the *Hopi Snake Dance* is probably the best known. Among the Plains Indians the *Buffalo Dance* and the *Sun Dance* were both for the purpose of insuring the coming of the buffalo herds. The agricultural tribes of the South annually held the *Dance of the Green Corn*, while in the timber regions where hunters tracked their game, the *Snowshoe Dance* celebrated the first snowfall.

The *Sun Dance* was probably the most widely used of the major ceremonials, it being common to many of the Plains tribes. It was a summer solstice ceremony lasting about eight days, half of that time being given to the secret rites of preparation. These were held in the preparation tipi and consisted of feasting, smoking, praying and the making of objects to be used in the dance. During the time of preparation the tribe encamped so that their tipis formed a horseshoe with the opening toward the East and the Dance Lodge was erected

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Do You Want To

Dance In Pictures?

by ATHOLIE BAYES

GEORGE MURPHY, co-star with Eleanor Powell in *Broadway Melody of 1938* and *Top of the Town*, knows what is the essential for a dancer to have and know how to present to secure a motion-picture contact. Son of the famous Mike Murphy, the first physical education director, George Murphy scarcely remembers when his dancing lessons began.

Running mate for Ted Meredith, the great middle distance champion, high rank man in track, football and baseball, tennis champion, a founder of the first water ski club in the world, dancing and athletics have been a part of his life ever since this star was born.

As Mr. Murphy stepped off the set to greet me, his splendid physique, easy stride, and friendly smile brought to this interview a charm which made it seem the most interesting thing in his eventful life.

"What are the important qualifications a dancer should have, to dance in pictures?" I asked.

"A *good teacher* is the first thing," replied Mr. Murphy. "Find a good teacher in ballet and tap; one that knows the value of slowly and carefully building up an intelligent foundation; one who knows how to coordinate and cooperate good sound physical education with equally sound dancing technique. Good sportsmanship in an individual increases the chances of stardom, for dancers are in greater demand with the release of every successful dance picture.

"A good sportsman cannot afford to have either bound muscles or a bound mind. My father taught that a strong, well-balanced body moves with rhythm and poise and must be directed by a strong, well-balanced mind. Dancing experience develops rhythm, poise, and assurance, three things necessary in an athlete. So, dancing and physical education went hand in hand in my training.

"Present your dances with inspiration and enthusiasm, make your audience 'feel' as well as 'see.' Build up the rhythmic cadence of your routine as you would a scene—to a climax, do it with good sportsmanship, living the picture you and your friends, the audience, are enjoying together.

"What would you say? How do you feel? That is the way to present a dance. Good entrance, good exit, and one good step in the middle. After all, there are only a certain number of steps, so few that they are all named."

Here, for the first time, is a film star whose combined program of dancing and physical education commenced in his babyhood. His first tap lesson came as a result of a severe illness when he was seven years old.

"My legs were too weak to support me," George Murphy explained. "My father worked with me, insisting upon simple tap steps, until I was strong enough to take more strenuous exercise."

"How did it happen that you chose dancing as your career?" I inquired.

"I didn't," he laughed, "dancing just 'stepped in.' After graduating from Yale, I looked for some real experience in my chosen field, engineering. As a pick and shovel man I was loaded by bucket down into a Pennsylvania coal mine. The cable broke and I started at the bottom all right! When dug out from beneath a fortune in black diamonds, I spent six weeks in the hospital and was through with mining.

"With seven dollars and a lot of aches and pains I got a job as runner in Wall Street at a salary of fifteen dollars a week, which I proceeded to eat my way through by Tuesday night.

"Here dancing 'stepped in.' . . . I was *very much* interested in a girl who was taking dancing lessons. For purely financial reasons, I decided we would become a dancing team and sold Barney Gallant on the idea that he needed us in his Greenwich Village night club. Finally, he agreed to a two weeks trial. We fooled him and stayed six months.

"George Olsen, the band leader, had seen us in the meantime and we went to work for him; first, in the Olsen Club and then in Club Richman. This engagement lasted two years. Meanwhile we added ballroom and soft shoe to our tap dancing which, at that time, had been

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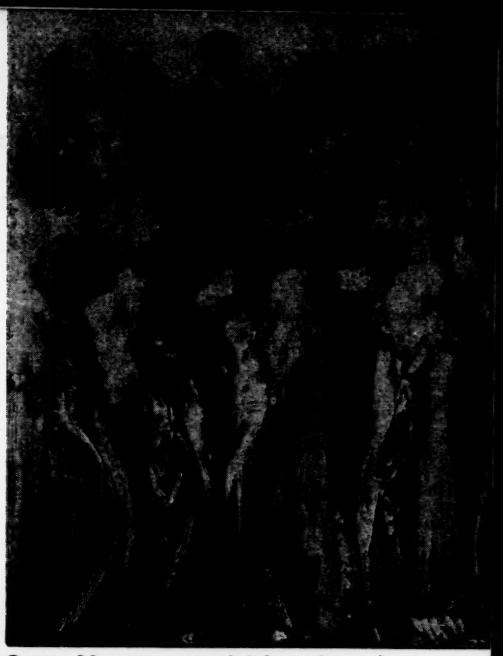

GEORGE MURPHY *surrounded by a bevy of beauties in M-G-M's "Broadway Melody of 1938"*

The screen's newest dancing team, ELEANOR POWELL *and* GEORGE MURPHY, *as they will appear in "Broadway Melody of 1938"*

A comedy dancing sequence featuring BUDDY EBSEN, GEORGE MURPHY *and* ELEANOR POWELL *in "Broadway Melody of 1938"*

On Ballet In America

by ELLA DAGANOVA

ONE BRIGHT morning, a young girl came into my studio, drew out her cheque book, and stated imperiously:

"I am a professional. I want to learn ballet in a hurry."

"I don't teach ballet in a hurry," I answered, equally imperiously, and went on reading my book. The girl stood dumbfounded for a moment, incredulous, then turned and left.

. . . . . .

Why do I tell this? Because it is an excellent commentary on the way a great many people look at art today. It shows all too clearly the lack of respect and understanding for the achievement of artists such as Paderewski, Heifetz, Nijinsky, Bernhardt, Flagstad, etc.

Where on earth does such ignorance, such stupidity come from? Why? Does it mean that in America we have now invented a way of turning out finished artists over night? Or that we no longer have to practice to make perfect? How many "artists" there would be if that were true! Fortunately, fact proves it is not. Let us look at ballet in America today.

The signs over school after school read: "Tap dancing — learn in six hours," "Complete stage dancing training, Engagements while studying," . . . It is really a pity that Nijinsky, Karsavina, Pavlowa, didn't come to America to study because they would have learned much more quickly! They could have become artists in ten lessons and then, with the purchase of a dance made to order, conforming to any deficiencies, they would have been all through! Instead, the silly things stayed in Russia and wasted ten—fifteen—twenty years in study. Europeans always were slow!

Consider a physician in whose hands one's life might lie, with no more than a couple of years training behind him! Even in America no mother would think of taking her child to such a fake—and she would be justified! But that same mother does not hesitate to ask that little Mary be allowed to dance a toe solo after her first six months of dancing. Nor do many teachers refuse this request because mamma is the one who brings in the money! Meanwhile little Mary ruins her feet—perhaps for life.

Speed — Money — Ignorance! Three vicious elements prevalent today. We try to learn fast, to accumulate money quickly, while an indiscriminate audience lets us do it at their expense. Ballets are thrown together like stew made from yesterday's leftovers. Innovations are created by teachers and students alike to cover up their own deficiencies. Tricks and novelties are resorted to to hide the fact that the performers are not dancers! In one instance, a dancer finds she can do a back-bend on toe and touch her forehead with one foot! She's made! She has a trick which will "get" the public every time! Imagine Pavlowa insisting on substituting her own pet trick into the middle of "Giselle" because it's a "sure-fire sock" step!

Some people claim that the ballet student of today has changed considerably in the last few years. Her approach, they say, seems to be broader—she is eager to enlarge her dance vocabulary—she seeks new horizons. . . .

Perhaps, but I have the feeling that this is a somewhat optimistic outlook. It is true students are eager to study new forms, to enlarge their dance vocabulary, but, for the most part, it is because they refuse to stick to one technique long enough to learn it. It is a thousand times easier to learn a little ballet and turn to tap or modern when the former gets too difficult, than to grit your teeth and conquer the difficulties in one technique. I am sure the great ballet dancers we so admire had enough to do to perfect themselves in their own art without taking time off to dabble in tap, musical comedy, etc. To seek new horizons is undoubtedly praiseworthy, *provided* you have already reached one horizon! Very few, however, have gone even this far!

Such is our artistic panorama today. Those of us who profess to love the ballet, who respect it for the art Russia proved it to be—sit silently back and do nothing, one way or another! We should be ashamed of ourselves, and it is my object to propose one course of action against such a disgraceful state.

England, for years, has maintained the highest ideals and standards in their ballet schools and on their stages. The vices we took in and harbored, they shut out and killed. Their audiences are not the undiscriminating mob we are here, but demand skill in technique and artistry in the productions they witness. They believe, above all, that talent must be developed and can only be done by long training with a pure foundation—the foundation that Cecchetti demanded of every student he ever taught.

I come now to my point. How did they do all this? With the establishment of an examination for both teacher and pupil, by a board on which the leaders in the dance world sit. Such an examining is the solution I propose. I firmly believe it would kill all of the destructive elements that destroy any spark of talent or artistry which might exist today.

The form of these exams should be determined by those who would constitute the board. *The board, in turn, must be composed of dancers trained in the classical style of ballet, with an understanding of its principles and theories, and a real respect for the art they will represent!*

I recall someone making a statement to the effect that from smaller schools students are recommended to new teachers for a "class of perfection."

In one sense this is as it should be—a wise teacher, who knows he has given his pupil all he can, will surely send that student to someone who can carry him further. It is the logical step for both teacher and pupil. But to send a pupil to another's "class of perfection" is wrong. Either in phraseology or in conception it is wrong.

Under the proposed examination, all teachers whether in small schools or large, whether they taught professionals or amateurs—would have to be able to teach perfection. One does not go from one teacher to another to learn perfection! One may graduate from simple steps to more complicated ones, but however simple any step may be—it should be mastered perfectly before going further! No teacher can possibly teach a perfect *grand jete* to a person who cannot as yet do a *petit jete;* or a perfectly coordinated advanced *adagio,* when the pupil cannot perform the simple fundamental directions of the body in *adagio.* A teacher may not be advanced enough to be able to conduct a professional class, but, every teacher must know the fundamentals of ballet thoroughly and must see to it that no child leaves her school without knowing and understanding these fundamentals—*to perfection!* Teachers who could not fulfill this requirement, would not be passed by the Examination Board, thus insuring progress and achievement to every student in all schools. A teacher who can conduct a professional class outstandingly may justly be proud of herself. The ultimate credit and laurels, however, go to that teacher who can give to her pupils the pure and solid foundation which they may depend upon utterly throughout the whole of their artistic lives. That is the greatest contribution to any art!

I cannot emphasize too strongly the need for an examination that will bring into being such teachers. Through such means alone will we rid America of the superficiality of today's "fly-by-night" schools, where no ideals, no standards, can ever exist.

A Dancer's Diary

by DORINA TEMPLETON

With illustrations

by MILDRED KOERBER

Dear Diary:

So many exciting, different things have happened to me that it's going to be hard work putting them all down calmly. Besides I haven't even had time to write for a week.

Of course I write three times a week to Mother, but I didn't tell her about class with Chichantinoff.

Diary, back in the home town I thought I was, well, while not excellent, at least half way good; but here, in the middle of all these whirling graceful girls who seem to have technique on the tips of their fingers and toes I'm about as graceful as a baby elephant.

I daren't write Foulard and tell him just how *awful* I've found out I am.

Tuesday I went to class. The woman with the strange hair, whose name is Nadine, took me into the studio. There were about ten other girls, all shapes and sizes, at work. They all looked older than I am and sort of flitted around the room, leaping into the air and turning into *arabasque* position, something I'd been trying to do for so long, only my balance wouldn't improve enough to let me.

Others were stretching at the bar and talking and laughing back and forth. Suddenly I felt as if I were a piece of wood in the middle of a very large sea. All alone and just nothing around that looked familiar.

I went over to the bar and stretched too. My right leg felt as if someone was holding it together it was so stiff. It's very funny how tight I can get if I don't practice for a week.

Chichantinoff walked in then and everyone raced away from the bar and stood around the floor gazing at him. They were all quiet too in a moment. I crept over and stood in back, still feeling awfully lone and forlorn. Maybe it was silly, but I just couldn't help it.

Chichantinoff was dressed in a tight-fitting grey costume, and without his glasses he looked almost like a young boy.

"Now," he said, "let Marilla give us the chord and we shall begin all around the room and not a sound!"

So we walked and leaped. Everyone else seemed to float and I came down "thud."

Chichantinoff saw me and a warm smile came over his face.

"Ah, yes, Dorina," he smiled and hurried to me. "You feel such a stranger, eh? Come, not just the dance, the feeling too, yes?" And taking my hand we began again. My stiffness melted away, and honestly, Diary, I was thrilled to death.

After the lesson, which was about one hour of technique and another of practice, Chichantinoff came to me again where I was practicing *pirouettes*.

"My child," he cautioned, "do not be discouraged. Always it is like this." Then a warm smile curled up his lips, "Some of my pupils are so saddened by their seeming lack of technique which they thought they possessed. Actually it is a lack of confidence. But no talking will give back your assurance to you. You must work even harder than before to recapture what you knew and to build even greater things." And he gave my arm a light pat. "Now, come, a smile and remember no one is noticing or comparing."

"Thank you," I said. And meant it so hard that tears were in my eyes and I couldn't keep them out.

That night my leg muscles were aching so I had to rub them with alcohol and I laughed at myself for even *daring* to think I could go out and get a job.

"Bobby" poked her head in the door and said a new girl had come, another kind of a dancer, who was awfully nice and could they come in.

So I met Lucille, who is a modern dancer and is working in Mary Wigman's School in New York. We got into all sorts of discussions about our different kinds of dancing and it was so interesting to hear what this modern type of work was like that we forgot "Bobby," who sat on the bed and giggled and finally shouted,

"Stop it you two! Even if I am only a mere piano student I like the cake Dorina's mother sent. Especially the end piece with plenty of icing."

Of course we stopped then and they spilled cake crumbs all around in my bed so that afterwards I had to get up in the night and brush them out, they scratched so.

Modern dancing sounds lots of fun, but very, very new to me. There seems to be a technique, but Lucille says you mostly feel what you represent and you represent the form you feel. I can't get head or tail out of that, but will take a class or two in modern work and see what it's all about.

Mr. Vogland, the heavy-set man with the bald head who danced me round and round when I went to the American group several nights ago called for me and said he was going to show me Greenwich Village life.

Mr. Vogland is very nice; he is a manager of advertising on one of the New York newspapers and I'm sure mother would approve, so I went.

We walked up and down twisty turny streets, some even marked as Alleys.

"These used to be stables for the stagecoach horses in the old days," informed Mr. Vogland, pointing up a dark alley out of which two very scrawny cats howled forth. "Artists fix 'em up and live there."

"Why do they live in places like that?" I asked.

"I don't know," said Mr. Vogland. "The artists say that their souls are satisfied by that sort of thing. You know the old belief that it is necessary to starve to become somebody."

Mr. Vogland shrugged, "I guess if an individual has the spark of genius in him it doesn't matter much which he does. He'll come out on top anyhow.

"It seems to me," he continued as we walked along, "from my observation of people who really have something, that they think out their own course in life themselves and don't go up in a garret and eat cheese with holes in it just because someone who became very well known was forced to do it. They don't have time to."

"I like cheese with holes in it," I said, because I was very hungry. So he laughed and we went into the cutest little restaurant which had paintings done by artists hung all around the walls. The tables were carved tree trunks and on the tops were cider jugs with colored tallow candles in them. It was cram full of people all looking like artists and authors and actors and actresses and people you read about. They were shouting at each

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The Ballroom Observer

A Forum of the Social Dance Conducted by
THOMAS E. PARSON

WITH convention time here again this department rises to put the blunt and impertinent, yet wholly logical and constructive question: What else besides a wealth of working material, an election of officers for the coming year and a whale of a good time by all will the various associations offer their members at the conventions?

Now, it is an accepted fact that lifelong habits are not easily set aside, but since this year of 1937 has been so full of broken precedents in so many other lines of endeavor there seems to be no reason why the organized dance-teaching profession shouldn't rise to the occasion and cast aside that lethargic attitude which has for so long rendered it vulnerable to the onslaughts of those to whom professional ethics mean little.

For as many years as we can remember any and all appeals by the rank and file of the profession for protective legislation have been met with a stone-wall defense of *It can't be done!* by those in whom rests the authority for even a slight move in the right direction. Since oft-repeated tales, including alibis, in time come to be accepted on face value, that defense has remained invulnerable throughout these many years; and but for the refusal of a small but militant group to abide by lifelong precedent that defense might have stood the test of time for as many more years to come. But that small group has somehow managed, within the short space of one year, to upset the apple-cart insofar as life-long tradition is concerned. It has proven that *It* CAN *be done!* And how much more could be done if the entire profession were to act in unison is not difficult to picture.

Suppose, for instance, that every large newspaper in the United States followed the example of the *New York Herald-Tribune* and carried at the bottom of their *Dance Instruction* column this paragraph:

ADVERTISING REQUIREMENTS

When price per lesson or course is mentioned, length of each lesson should be stated. The phrase "results guaranteed" not permitted.

To the casual observer this small paragraph is of but small consequence; but to the New York D. T. B. A. it meant, at the time of its first insertion, a partial victory in the long and bitter fight against that element which knew little and cared less about professional obligation to the public. The phrase "partial victory" was not unintentional—it was exactly that and no more, for in the column above this notice in *The Herald Tribune* will be found, at times, an advertisement reading:

I'LL TEACH YOU TO DANCE IN 5 HOURS

and until the newspapers are made to see the harmful effects of the attempts to minimize the value and necessity of the long hours required to attain a reasonable degree of proficiency, even under qualified teachers, the New York D. T. B. A.—*and all other associations*—owe it to their membership to continue the fight.

If New York happened to be the only city in the country festered with the type of teacher whose claims to professional superiority in some cases were based on absolute ignorance or intolerance of accepted fundamentals there would be little need for action on the part of national associations. But dancing teachers in even the smallest towns have been known to complain about competitive practices which are beyond good taste, and which can be eliminated only through the combined efforts of the various organized bodies. *It can and will be done* if the rank and file of those organized bodies will but demand action at the proper time and place, which is at the annual conventions.

The question will no doubt arise as to just how to proceed in order to get the necessary results. The first step should be the introduction and adoption of a resolution condemning such words and phrases in dance school advertising copy which can only be described as "sucker bait," among them being the well-known *"Anyone can become a brilliant dancer in* 10 *days"—"Guaranteed Course* $5.00, *regardless of how long it takes to learn" —"Learn to Tap Dance in* 6 *Hours"—"Learn the Rumba in* 3 *Hours"—"*5 *hours is all we need to make you a Marvelous Dancer"—"America's Finest Teachers"* and others equally as ridiculous and misleading. The second step would be to get a story of that resolution in the newspapers throughout the entire country. And that, also, can be done!

Oh, yes, publicity *can* be obtained—provided real news is offered. Don't you think that a story headed "Dance Teachers Oppose Misleading Advertising" would be just as easy to find space for as one headed "Dance for Three Designed for Wallflowers" or "Embryo Teachers Show New Dances" (New York Times, Aug. 3, 1936). Incidentally, we looked up that word "embryo" in our dictionary, and it means: *the first or undeveloped state of anything.* "Undeveloped Teachers Show New Dances!" Think that one over.

Past experience has proven that, in writing up a story of the activities of dancing teachers, the average reporter is most likely to consider first that which he has been taught to consider "reader interest," and the effect on professional dignity last, if at all. But give him a story dealing with constructive legislation and he may treat it as it well deserves. Suppose an association let it be known that it had adopted a *Code of Ethics,* and a set of *Advertising Rules and Regulations* governing its own members. If a story of that kind was handled in the proper manner it would break newspapers the country over. At least there would be little harm in trying. The New York Society broke the columns of the staid and conservative New York Times when A. J. (Gus) Weber "raised the question of ethics in the advertising of dance instruction" at the Society's meeting of May 2, 1937. Despite the fact that the meat of this story was a year old the Times considered it constructive enough for a reprint. (The New York D. T. B. A. was given credit in the Times for that particular move as far back as April, 1936.) Proof enough, then, that constructive publicity can be obtained.

A most important step toward the culmination of this duty of an association to its membership would be the appointment, to the various publicity committees, of individuals capable of recognizing true news value in the activities which make up the conventions. This, together with the services of qualified press counsel which can and will compose, write and place articles containing constructive material, will go a long way in establishing a more respectful attitude toward the profession by both the newspapers and the public.

Herewith is reprinted a story which appeared some years ago in a New York daily. It is a fair sample of what this observer believes to be the wrong kind of publicity for the dance teaching profession:

THEY CALL IT DANCING

"The Dancing Masters of America, in convention assembled, are cheerful over the fact that the jazz type of dancing is gradually becoming less popular. It is being succeeded by the politer, more graceful form of ballroom terpsichore.

(That very same story, with variations, has appeared annually for as long as we can remember—and jazz is still with us.) But read on:

"Some day, the masters hope, a father will not compel a youth to marry his daughter when he comes upon the pair going through one of the present-day series of intimate clutching that they call jazz-dancing. Ballroom dancing is one social pastime that can certainly stand a little refining."

(NOTE: This story appeared back in 1930, before the kids began the "cheek-to-cheek.)

No more proof should be needed of the absolute necessity for qualified public relations counsel, and not merely "press-agents," to handle the profession's contact with the various newspapers and news agencies.

The right sort of publicity will not only help to put in their proper places those who seek to "minimize the value and necessity of the long hours required to attain a reasonable degree of proficiency, *even under qualified teachers,*" it will also prove extremely valuable in upholding the dignity to which the profession aspires and which, at the slightest letdown, incurs such reportorial digs as described above.

And now that the "blunt and impertinent, yet wholly logical and constructive" question has been put, what will the answer be? Time alone will tell.

TEN YEARS AGO

From THE AMERICAN DANCER
August, 1927

A reception marked the formal opening of the Pavley-Oukrainsky dance studios in Los Angeles.

●

Leonide Massine's return to the Russian Ballet was being celebrated during a two months engagement of the company at the Princess Theatre, London. Olga Spessivitsa was the soloist with the company which was, at that time, under the personal direction of the late Diaghileff.

●

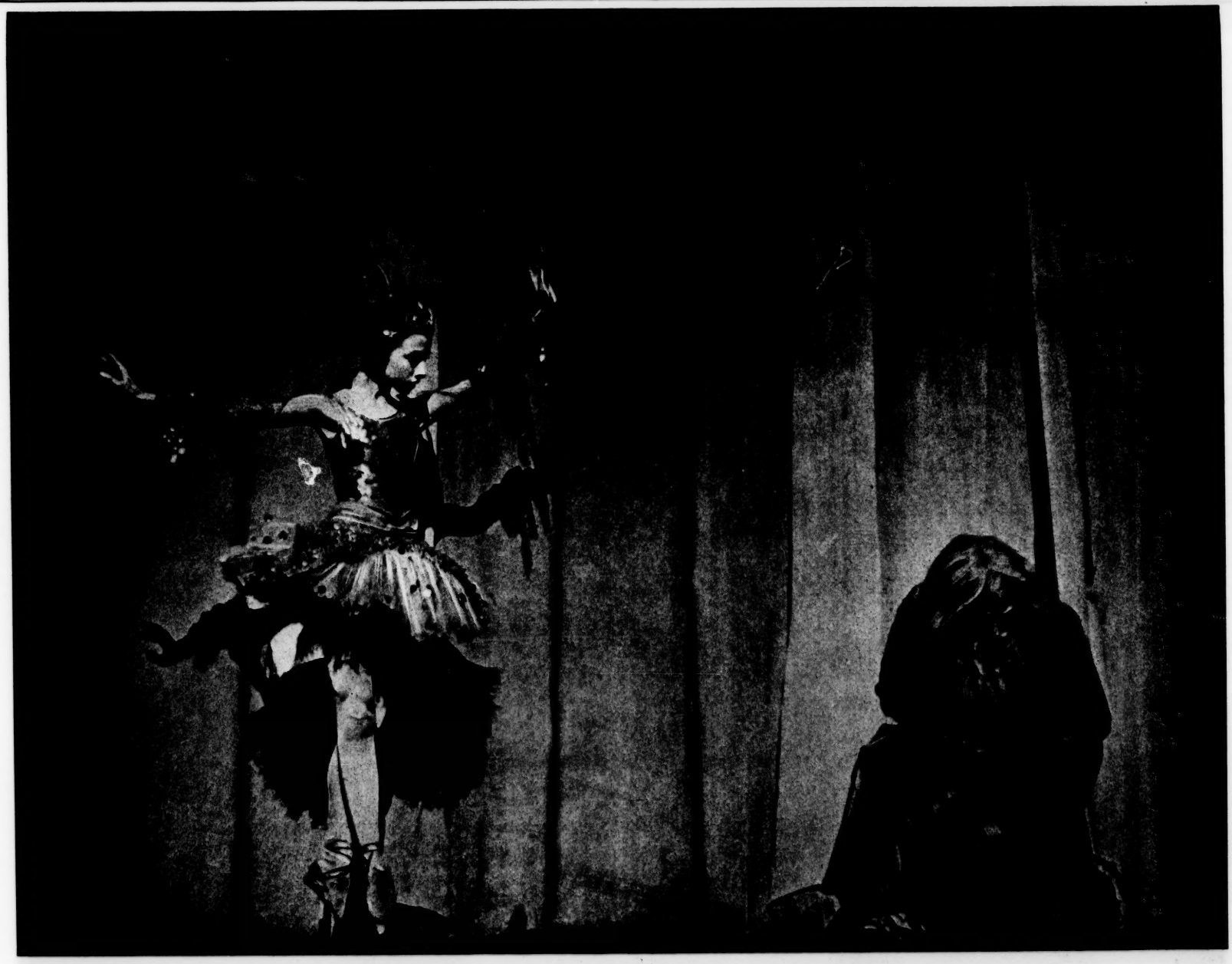
It was widely rumored that Anna Pavlova would visit California in the Spring of 1928, although the possibility of a tour of the United States was denied.

●

"Le Chat" was scheduled for its premier along with twenty other new ballets.

●

The Charleston and the Black Bottom craze was sweeping the country and mention of one or the other crept into almost every page. One item recounted that the Bishop of Coventry, opening a Church Carnival in England, made the statement he regretted being too old to learn the Charleston.



VIOLA ESSEN and MIKHAIL MORDKIN in *The Goldfish*
Performance Photograph made exclusively for THE AMERICAN DANCER
by CHESTER KOHN

Foot-Notes

by WALTER WARE

WELCOME HOME: The Philadelphia Ballet sailed on July 15 aboard the Champlain and will arrive in New York, July 22. In this highly successful tour of the European cities Catherine Littlefield has made the finest contribution toward American Ballet that has ever been known in this country. . . . A unit of the company will dance on THE AMERICAN DANCER Night program of the D. M. of A. convention in Washington, August 4. Incidentally the diplomatic corps have been invited to attend.

●

SERGE OUKRAINSKY has been signed to do ballets for the San Francisco Opera Company this coming season.

●

LEDA ARLEN, who enacted all the "double" sequences in Jean Harlow's unfinished picture, *Saratoga,* is learning a new musical comedy routine under the guidance of Fred Le Quorne in preparation for a screen test with M.G.M.

●

NINA WHITNEY is the prima ballerina for the current opera season at Jones Beach.

●

THE SHOW IS OFF: Paul Haakon left *The Show Is On* for a several weeks vaudeville tour of Eastern cities with Alice Chapelle as his partner. He was replaced in the revue by Demetrios Villan.

●

THE MORDKIN BALLET COMPANY will begin a six-months tour of this country in Portland, Maine, September 25. There will be six new ballets and the company will go to San Francisco and back.

ROLF DE MARE, famous founder of the Archives Internationale de la Danse in Paris, will make a lecture tour of this country beginning in October. It was Mr. Le Mare, who honored America recently by presenting to Miss Catherine Littlefield, for her outstanding contribution to the art of the dance, the famous and muchly coveted Medaile Rennaisance Francaise.

●

PARADISE ON BROADWAY: The entire cast of George Hale's production at the air-cooled Paradise Restaurant will remain intact during the balance of the summer months. As will be remembered Ann Pennington, celebrated dancing star, is the feature attraction.

●

THE BALLET CARAVAN, of which Lincoln Kirstein is now the director, will open its second summer season with an entire week of performances at the Town Hall in Saybrook, Conn., July 12. These performances will mark the world premier of *Yankee Clipper, Show Piece* and *Folk Dance.* Three of their older ballets, *Promenade, Encounter* and *Harlequin For President,* will also be presented. This company consists of eighteen dancers, one musician and one wardrobe mistress. They travel by bus, taking everything in the bus with them, including a portable switchboard and a cyclorama.

●

ERNEST CARLOS REPORTS: Tommy Baker recently scored a great success in his home town, Rocky Mount, N. C. . . . Gracie Worth has just returned from Europe and is now appearing at Jones Beach. . . . Freddie Carpentier is here from London. He is learning new routines. . . . Nyles Carsen perfected new Carlos routines before departing for Copenhagen, Denmark. . . . Sedwyn Klar is in the Fokine Ballet. . . . Marion Haines and Adrian Tones are going to Europe with Georgie Hale's International Revue. . . . Rhetta Raye is in Detroit. . . . Lita Leda and Ruth Daye are with Ted Lewis at the Astor. . . . The Lathrops are appearing in Pittsburgh. . . . Dot Blue is now on a West Indies cruise. . . . Gomez and Winona are taking tap from Carlos between shows at the Roxy. . . . Gladys Hight and the 24 teachers enrolled for her tour stopped in before departing for Europe. . . . Ann Pennington is taking a new routine from Carlos. . . . Betty Bruce is sailing soon for England with the French Casino Show.

●

VALIA VALENTINOFF appeared recently at the Radio City Music Hall in their production of *The American Bolero.* Valentinoff is a native American and was born in New York as William Daixel. In recent stories Mr. Valentinoff was quoted as having been a soloist with the American Ballet Company. This statement is entirely incorrect. He has appeared, however, with the Monte Carlo Ballet Russe and the Fokine Ballet.

●

ROLLING STONES will be the title of the new film which Edward Melcher is now writing as a starring vehicle for Fred, Dorothy, Paula and Carol Stone.

●

DAMSEL IN DISTRESS, the new Astaire flicker, has long ago been announced as Fred's first solo film. There is talk on the R.K.O. lot, however, that the dancer may be joined by none other than—Ginger Rogers.

●

VERA ZORINA, former member of the Monte Carlo Ballet Russe, arrived recently in this country to take one of the leading roles in the forthcoming *Goldwyn Follies.* It is rumored that if Merle Oberon will not be available for the feminine lead in United Artists' *You Can Be Beautiful,* Miss Zorina will be given the role.

●

RABANA HASBURG of the American Ballet, it is reported, is to be married soon to a former Kansas City man, now a New York newspaper man.

●

ROCKETTES RETURN: The forty-six Radio City Music Hall Rockettes returned aboard the Normandie, July 12. This famous group of precision dancers returned from their appearance at the Exposition in Paris, where, it is said, they created somewhat of a sensation. On the evening of their arrival they appeared on the Music Hall Stage in some of the numbers that they had presented in Paris. Immediately following their performance they were honored at a gala reception given by W. G. Van Schmus on the Music Hall's recreation roof.

●

SNAKE HIPS? Mae West will dance in her next picture!

●

SINCLAIR REPORTS: Maurice Kelly is now making a tour of Loew Theatres in Boston, Chicago and Detroit. Mr. Kelly just completed a movie short, his fourth in about two months, and is soon to make another. . . . Sally Rosmer has been engaged to appear at the Lake Huntington Lodge in New York for the summer season. . . . Machado will appear soon in Deauville and Brussels.

●

EVA LORRAINE is now appearing for a short engagement in Los Angeles.

●

MADAME FEDEROVA, the sister of Madame Vera Fokina and mother of Leon Fokine, is now in New York for a month's visit. She has a famous reputation as a teacher and is having a few classes at the Yakoveff Studios while she is here.

●

POOR GUESSERS: Since no one was able to identify the famous ballerina who gave Louis Golding his inspiration for the recent novel *The Dance Goes On,* I suppose I will have to make it known. She is Madame Mathilda Kschesinska, one of the most famous of all the great Russian ballerinas. She is now living in Paris, I believe.

THE LESLIES *in a scene from their recent picture, "Rhythm for Shoes"*

NADJA WRITES FROM PARIS: Springtime in Paris. . . . Youth. . . . The Philadelphia Ballet . . . a week of American ballets, a new offering to the French people. . . . In France it is not easy to introduce modernity. Everything is traditional, conventional and the old Italian school is still worshipped. But Catherine Littlefield has been a forerunner and, with her company, fresh and young and excellent in tone, they have scored a success. Catherine, the first maitresse de ballet plus ballerina, with her dignity, deserves much credit for all the work she does as *directrice* and choreographer besides her own excellent work as a dancer which was shown to the best advantage in *Fairy Doll.* In *Terminal* she was extremely clever and original. . . . The American *Barn Dance* with Dorothie Littlefield was the favorite and Dorothie's solo was much bravoed. From here they go to Brussels and will go from there to London for three weeks. They return here for a Fourth of July program which I hear is to be sponsored by the French Government. Dolinoff, Potteiger, Cannon and Carl Littlefield were outstanding. . . . The public was also interesting socially as well as intellectually. The American Ambassador and the American Colony were there the opening night. . . . Also Carina Ari, Lucienne Lamballe (every night), Mia Slevenska, the exotic-looking Yugoslavian, who is slated to appear here July 1, Julia Marcus, Tito Valdez, Rolf de Mare, Chanova, Volinine, Egorova and many others. Meckel is no doubt the genius of the managerial world. He is recognized socially as well as professionally, which is rare. He doesn't smoke a big black cigar and is a thorough gentleman. . . . Danish Ballet will be at the Opera on the 14th . . . the Vic Wells at the Champs Elysees on the 15th. . . . Freddy Wittop will be seen in recital. . . . Congress of the Dance not very artistic. . . . (June 5) Recovering from the midnight party I gave for the Philadelphia Ballet. . . . It was a riot . . . a hundred people . . . entire ballet . . . Rolf de Mare brought ten. They consumed thirty quarts of champagne, two bottles of vodka, etc. . . . Meckel is translating the press notices, which are excellent. . . . They have had a tremendous success and will do even better in London, as the French don't understand what *Barn Dance* means nor the American bits in *Terminal,* although they have been the biggest hits. . . . The English, who are more traveled, know what commuters' trains, etc., mean. . . . Enid Knapp Botsford phoned. She is coming to tea. . . . Toujours. . . . Nadja.

●

The success of the WPA orchestral project provoked a request for similar plans for dancers. Work on a "Bibliographical Survey of Dance Origins" resulted. Searchers are now working in the New York Public Library Reference Department, the Metropolitan Museum of Art, Cooper Union, the National Geographic, the Huntington Library, and the three Theological Seminaries, General, Union and Jewish. A recent addition to the research group is a Harvard graduate who is a specialist in Oriental languages. Some of the most important dance references are in the Oriental. It is hoped that funds can be secured to publish this valuable survey with an index.

●

Sophia Delza was guest artist on April 30 in the weekly series of demonstrations given by the League of Music Lovers.

●

Paul Petroff of the Monte Carlo Ballet is within a few hours of his pilot's license.

Ginger Rogers is wanted for Warner Bros. forthcoming production of *On Your Toes,* we hear.

●

Jeanette MacDonald is rehearsing with Albertina Rasch for the dances she is to do in *The Firefly.* Although in her stage days dancing was one of Miss MacDonald's accomplishments she has done comparatively little of it since she has been in pictures.

●

MITZI MAYFAIR and EVELYN THAWL have signed to make pictures this summer. At the moment both are members of *The Show Is On.*

●

THE FRENCH CASINO chalked up 300 performances for their Folies recently. And the Cotton Club has had an attendance of 100,000 in the last two months.

●

A COOL RECEPTION is promised patrons of *The Show Is On* through the torrid July and August days in New York. The cooling system in the Winter Garden has been entirely overhauled.

●

APOLOGIES TO VERCHININA: The announcement of the recent marriage of Nina Verchinina to Newell Chase, well-known composer, inadvertently found its way into the *Student and Studio* department of the June AMERICAN DANCER. And so, for the benefit of those who may have missed the announcement, let us repeat that Miss Verchinina's wedding occurred at Santa Ana, California. Verchinina met Mr. Chase during an engagement with the Monte Carlo Ballet in London. It is said that he is at the present time composing a ballet especially for her which will be presented by that company. Just last month, in London, Frederick Ashton, famous English dancer and choreographer composed a ballet to Chase's newest ballet work, *Ariadne.*

●

TWENTY-SIX MILLION patrons have passed the famous portals of the Radio City Music Hall and a record of 186,000 was set by the Astaire-Rogers film, *Top Hat.. (More evidence of the firm foothold the dance is assuming in this country)*

●

MRS. ANTHONY EDEN, it is said, refused to give up her pet diversion during the Coronation ceremonies. And that diversion is visiting London's ten-cents-a-dance spots.

●

MEEK AS A LAMB: Jack Haley, dancing comedian of the flickers, has played meek guys for so long that he has become that way in real life. Every now and then Mrs. Haley has to take him aside and give him pep talks.

●

PROMOTED. Nadja, THE AMERICAN DANCER's Paris representative and friend of all American dancers who venture across the ocean blue, received a promotion from France's Ministry of Education. She had previously been decorated for her service to artists.

●

HAZEL FLYNN of the Radio City Music Hall is vacationing in Hollywood.

●

MARIA GAMBARELLI is giving dance recitals in Rome while technicians recruited from Hollywood are constructing sets to be used in her first Italian movie at Mussolini's new studio.

●

PARTING OF THE WAYS: Irene Delroy (Mrs. William Austin) is getting a divorce in Reno. Miss Delroy will be remembered as the charming heroine of many New York musical comedy successes.....

MARGARET KOCHE, *soloist with the Chicago City Opera Ballet and director of dancing at Chicago-Bush Conservatory*

●

GREEN WILLOW is the name by which the Japanese dancer, Shin Aoyagi, is known to many of his American friends. Translated into English that's what his name means, and it has proved much easier for occidental tongues. He is in New York after several years in Los Angeles and plans to give a concert here in the Fall.

●

Not So Quiet on the Western Front by DORATHI BOCK PIERRE

BUSBY BERKELEY is using two hundred dancing girls in the big finale of his picture *Varsity Show* for Warner Bros.

●

A LIFE-SAVER. Tom Montez, ballet director, was painfully injured when hit by a hit-and-run driver recently. He claims his ballet training was the only thing that saved his life for he was able to throw himself out of the direct path of the car.

●

CINDERELLA. Ann Miller was seen dancing in a San Francisco night club by a visiting Hollywood screen star and induced to come to Hollywood for screen tests. She danced at a large benefit and was such an instant success that she has been given a screen contract with RKO. *(That's the stuff that fiction is made of!)*

●

AT RANDOM: Buster West and Melissa Mason have been signed for a comedy dance sequence in the picture *Radio City Revels.* . . . Miletta Bruner, Viennese dancer, arrived here last in April to work in pictures. . . . Joan Davis, comedy dancer at 20th Century-Fox, and Ben Blue of Paramount are starting a craze for burlesque dancing in pictures. . . . Sonia Venetz, European dancer, is in Hollywood for pictures.

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MASTER KLIX

1935
DUO-TONE

1933
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1930
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1929
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1928
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1925
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1933—Master Tap—The tap accessory that furnished new revolutionary sound effects, permitted toe stands without slipping. The most popular tap ever produced.

1935—Duo-Tone—A new type of full heel tap (with optional jingle) plenty of extra click for rhythm routines in modern tap dancing.

1937—And now—Capezio Balltwirl and Toe and Heel Klix—to permit clicks and taps where they never were possible before, and to get turns that until now just couldn't be done!

1887 CAPEZIO 1937

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AGENCIES IN PRINCIPAL CITIES

LOUISE KRIENS, *soloist with Fokine Ballet at Jones Beach July 4 and 18, in a pose from "Carnival"*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

FOKINE BALLET, *seen at rehearsal July 2.*

The season is not really over, the scene has merely shifted to the west coast and other posts scattered over the country—mostly al fresco. Thus again, as last season, Vitale Fokine presents an evening of ballet (choreography by père Michael Fokine, who is now absent abroad) at Jones Beach Stadium July 4. And again, as last year, with lovely Patricia Bowman as premiere danseuse. Although much has already been written of Miss Bowman's dancing I feel it has never been enough. Here is an almost perfect technique with the mechanics never apparent (the Fokine style is note-worthy for this effect) even in such a difficult solo as *Tennis.* This dance is very realistic in following the actual rules as well as the movements of the game. Miss Bowman told me both she and Fokine had studied tennis matches for hours. And certainly, the exciting result attests this fact.

The program includes three solos by Miss Bowman: *Tennis, Blue Danube* and *Lonely Heart* (the last two in the flowing, poetic style which is Miss Bowman's forte) and *Scheherezade* and *Les Sylphides.* Soloists are Nancy Knott, Louise Kriens and Harold Haskin, who is better as a character dancer than in the purely classical forms of *Sylphides.* But it is manifestly unjust to pass judgment on the merits of a company seen only at rehearsal and particularly one hastily recruited and rehearsed for only a few performances. Suffice it to say the ballet corps did quite well in the familiar *Sylphides.* But in the interest of ballet in general and *American* ballet in particular, the wisdom of presenting such hurry-up affairs to the public under the great name of Fokine must be questioned.

NEW FACES OF 1937 RKO RADIO PICTURES, *Music Hall, New York City, Week of July* 1.

Dancers attending New Faces of 1937 will see two new dancers who, in the language of Hollywood, are sensations. Lorraine Kreuger playing opposite Joe Penner, does a novelty tap dance, and Ann Miller, a young eighteen-year-old girl just discovered in San Francisco, already in possession of a contract with RKO. She does a fast tap in the latter part of the picture and is to appear in August in *The Life of the Party.*

Five ensembles of nimble dancers are the highlights of this review. *Peckin,* the finale, may well start a national dance craze more popular than *Truckin'.* The scene starts with a barnyard and real chickens pecking for food, and graduates to everyone in the cast, including the chorus of thirty-eight boys and girls in the wedding scene. I wonder how many of the audience will come out of the theatre with their heads going back and forth from the contagion of the climax?

From THE LONDON TELEGRAPH, June 16.

PIONEER AMERICAN BALLET

FRESH AND DIFFERENT

by ARNOLD L. HASKELL

The Philadelphia Ballet made its London debut at the Hippodrome last night. It is a young organization and cannot be judged by the same standards as our Russian visitors. Its background and approach are fresh and different.

The three works shown are by a new and most interesting choreographer, Catherine Littlefield. If she had only produced "Barn Dance," a gay arrangement of country dances magnificently translated for the stage, a little masterpiece of its kind, this visit would be amply justified.

In "Moment Romantique," a Chopin ballet, music, mood and costume make one think of "Les Sylphides," but the treatment is entirely different and the flashes of originality shown increase one's confidence in Miss Littlefield. The choice was reckless, but how much wiser than still another "bootleg" "Sylphides."

"Terminal" to cleverly syncopated music by H. Kingsley shows a cross-section of American life as it passes through a railway station. It is gay and topical, a little obvious, but with pleasing touches of irony. Catherine Littlefield both as choreographer and as dancer has a delicious sense of humor and a great feeling for what is theatrical. Both American ballets introduce new decorative artists of great talent, A. and S. Pinto.

The company is finely disciplined, musical and good-looking, and its miming is above the average. What makes it really sympathetic—the word describes the whole atmosphere—is the fact that the dancers are so obviously enjoying themselves. The virile men are an example to all companies.

It is difficult to select individuals from a team. I must mention Catherine and Dorothie Littlefield, Alexis Dolinoff, the solitary Russian, Thomas Cannon, and a child, Joan McCracken, whose joy in her work was moving and typical of the whole troupe.

A CHOREOGRAPHER FROM AMERICA

"FAIRY DOLL" A SUCCESS

by ARNOLD L. HASKELL

The Philadelphia Ballet added a new production of Bayer's "Fairy Doll," a ballet made famous by Pavlova, to their repertory at the Hippodrome last night.

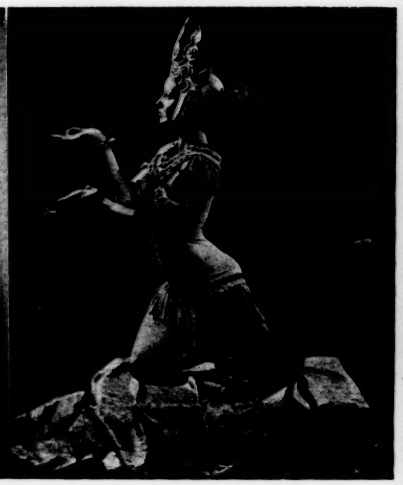
This music, obvious in rhythm and sentiment though not without charm, gives no great chance to a choreographer. However, Catherine Littlefield shows real métier, is never for a moment dull, a feat since the subject is hackneyed, and is especially interesting in her use of diagonals, eliminating the conventional hidden back row and making all dance full out.

She herself is a dancer of great intelligence, personality and charm, to whom technique is second nature. Her company supports her well. I have seen more correct and more brilliant dancing, but rarely any that is so spirited and spontaneous. Karen Conrad stands out for her elevation and precision.

The more I see "Barn Dance" the more I find in it to admire. It is a model of choreography based on folk dancing, an exceptionally difficult thing to do. No one interested in the dance should miss these performances, choreographers are rare and the advent of a new one a real event.

POLA MONTOYA, *seen in concert with Ellis Gold recently*

MARI ANA, *who won first place professional class in Ballet the 1937 Festival of Allied Arts*



THE DAILY SKETCH, *June* 16.

"The triumph of the Philadelphia Ballet Company last night was more than complete. It was overwhelming. Not since the days of Pavlowa has a programme of ballet been so acclaimed, or so well deserved it."—Archie de Bear.

EXCELSIOR, *Paris France.*

"It is a young troupe, ardent and on edge, which presents us with a spectacle extraordinarily animated and living. The two specifically American ballets, Barn Dance and Terminal, have enchanted us. This achievement is carried out with a vigor, a spirit and a virtuosity altogether remarkable. . . .

"A popular score very adroitly arranged, envelops this picture in a communicative joyousness. Terminal, in my opinion, is a sort of masterpiece. . . .

"Nothing can give an idea of the alert and frank gayety and of the diabolical rhythm of this fantasy, all the details of which are ingenious and adroit. I do not know, for my part, of any other comic ballet that is so completely successful.

"Irony and humor are proportioned here with perfect taste. The settings are extremely amusing and Herbert Kingsley's score sustains this entertaining kaleidoscope with its vigorous rhythms."

—Emile Vuillermoz.

WEST COAST ITEMS
by DORATHI BOCK PIERRE

AMERICAN DANCE ASSOCIATION, *Ebell Theatre, June* 7.

The American Dance Association gave a Collective Program of Modern Dances as a benefit for The Medical Bureau to aid Spanish Democracy.

Such a program is interesting from a comparative viewpoint, but it places all of the participants at a distinct disadvantage for it is impossible in one or two numbers to form a comprehensive or even a fair estimate of a dancer's ability.

Outstanding among the group work were the numbers danced by the Horton Dance Group: *Prologue to an Earth Celebration, Women Waiting* (always strongly emotional) and the finest number of all which fittingly closed the program, *Terror-Ku-Klux-Klan* from *Chronicle.*

The Virginia Hall Johnson Group, doing fine work for a young group, attacked the modern dance from a lighter viewpoint in *Carnival;* and the Modern Dance Guild led by Bruce Burroughs, presented *Dirge,* a satire in which the corpse is quite overcome by the proceedings.

Outstanding among the soloists were the moving and excellently conceived *Negro Spirituals* danced by Waldeen, whose simplicity, sincerity and fine choreography gave them great emotional power.

The *Prelude to Militancy* only suggested the poised technical perfection of Bella Lewitzky; and Florence Gordon's, *From the Suite Upsurge,* and *Song of the Night* did not do this fine dancer justice. To thoroughly appreciate the power and virtuosity of these dancers a more comprehensive solo program is imperative.

Edith Langbert and Letitia Innes each gave one solo, both of them interesting, but never having seen them before it is impossible to criticize their work.

Karen Burt gave three solos all based upon old social forms. She is an austere girl with a forceful personality, but her numbers were so short, bespeaking an entire social period, they seemed little more than an apostrophe!

Bruce Burrough's *Judas Iscariot* was a too literal bit of dramatic miming; while Virginia Hall Johnson's *Revelry* was bright and light, showing her good technical foundation.

Such a program serves its purpose and is interesting entertainment, but most encouraging to a lover of dancing is to see so many concert dancers on one program working together. Dancers must learn that only in unity will they achieve power and their rightful place as first of all the arts.

JOHN MARTIN, *lecture, June* 13, *Cumnock Auditorium.*

Dancers all over the country eagerly read John Martin's New York Times column, and his books and articles. He has come to be looked upon as dean of American dance critics, and his first visit to the west coast created great interest.

He gave two lectures before dance audiences on the coast, one in San Francisco and one in Los Angeles, based largely upon his book *America Dancing.* His lecture here was under the management of Lee Freeson, making his bow in this capacity.

Mr. Martin has an affable, charming manner of speaking, immediately putting his audience at ease, and he puts over his most pointed truths in a slightly ironical, amusing manner, that probably saves many arguments from dissenters in his audience.

He offered some excellent advice, and I do hope the young dancers in the audience will profit by it.

He says: "To take a sincere thought of a different period, remove what is outmoded and add new gewgaws, does not make an art. A dance that grows out of its own time, place and people is Modern."

He also believes the modern dance has four enemies, Music, The Literary Mind, Self Expression, and Beauty which he stressed as bee-oo-ty!

Music to many in an audience is too important. They listen to the music rather than watch the dance. The interpretive dance leaned upon the music, whereas music should be no more than a "sound effect" for the dance.

The person with a Literary Mind expects and must find a story in every dance. "The Literary Mind is a terrible scourge in any art. The modern dance in its pure form has no literary meaning."

Self-expression he claims is nothing more than showing-off. If you must express yourself do it behind closed doors and don't make an entire audience suffer too. "The real artist expresses *with* herself. *Self* is only the instrument, not the end!"

Bee-oo-ty is only to please the senses, eye-filling for the moment. He quoted from William Blake: "We are led to believe a lie; if we see with, not through, the eye."

Closing his lecture he showed some interesting lantern slides of American dancers.

It is sincerely to be hoped that in the future Mr. Martin will often return to the coast.

MARCELLA REY, *El Pablo Rey Theatre, Santa Monica, June* 3, 4, 5.

Opening her new theatre in her own building, Marcella Rey presented a pretentious and very well staged dance-drama, *Rancho Rhythm,* a fanciful story of a motion picture company on location at a California ranch.

In a large and, on the whole, talented cast, Luize Marie stood out as the possessor of unusual ability as a mime and dancer, showing her versatility in ballet, tap, and a ballroom adagio number.

The theatre is charming and atmospheric and is a welcome addition to dance concert theatres in Southern California.

Catherine Littlefield
Director and Premiere danseuse.

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Philadelphia Ballet

(Continued from page 15)

told to go home and get some sleep afterwards as we were leaving at 7:30 a.m. for Brussels. Well, as you can guess (I know you're a mile ahead of me), none of us had done any packing so we arrived at the train red-eyed and completely minus any sleep. The press and all the dancers and balletomanes of France were there to bid us *adieu* with bouquets of flowers and to wish us a speedy return to Paris. And there were write-ups in the papers for weeks after we left.

Of all of us, I think Mary MacElhenny, our wardrobe mistress, hated to leave Paris most. She not only *had* more fun but *afforded* more than anyone in the company. She is a clever wit and we still make her tell us how she'd shop all day and go sight-seeing in the Montmartre all night. And how, upon arriving home, she would bathe her tired feet in whiskey. We all would sit in our windows and watch her come in around four in the morning. She is 65 years old.

Aboard the train for Brussels we all dived for a compartment. They are all very luxurious and hold eight passengers, although we managed to get ten into ours easily. We always have a private coach and travel first class. Well, knowing ballet dancers as you do, you can imagine how we settled our luggage and made a *bee-line* for the diner. We had just seated ourselves comfortably at the table and were awaiting our food when we heard a terrific explosion. What it was you could never guess. A man across the aisle had brought a can of liquid soap into the diner with him and the heat and the motion of the train had caused it to explode. When we looked around behind us there were "Hi" Lowe, Rudy D'Allesandro and Dave Cantor, our prop man, literally covered with soap. Mr. Meckel, who was sitting at the next table, immediately *bobbed up* and accused the stranger of being a smuggler of diamonds and hiding them in the soap. The poor man was so frightened that he paid the damages. Three hours of laughs later, we arrived in Brussels.

Immediately we all fell in love with this charming and quaint old city. From the train we were rushed to the Press Club, which is in a charming old house. It was a most interesting affair for we met a great many delightful and interesting people. *En route* to our hotel we jumped on a carousel in the street and were photographed. Soon afterwards we were settled in our rooms at the Grand Hotel. The first thing we did in Brussels was to have our money changed, and it amounted to about one-third more than it had in Paris. We all, of course, felt very rich and started out to visit the various interesting shops that we had seen on our way from the station. We went to one of the large lace factories for which Belgium is so famous and saw them make lace. We all bought handkerchiefs to take home. After that we were taken to Court House Square and really, Miss Howard, it is the most beautiful thing imaginable. It looks like an ancient setting of some kind. All tenth century architecture, and in the center stands the home of Victor Hugo. We imagined that we could almost see, in our mind's eye, Jean Val Jean come walking across the stony square. What a wonderful setting for a gay old street dance.

And the next morning we were called to the Royal Galleries Theatre for rehearsal. As we walked into this theatre, so quaint, so old, and so full of the atmosphere of the old world, we were intrigued. And then we got a look at the stage. Holes, loose planks, ridges two inches high and a terrific rake. How on earth were we ever to dance upon it! Mr. Meckel sat out front and directed the lighting, and Mr. Elkan stepped into the pit. After a day of rehearsing we had gotten completely used to the stage and gave some of our smoothest performances there.

The opening night was a repetition of the Paris premiere. Balletomanes and critics were there as well as many other well-known dignitaries. And then we learned that King Leopold was to attend the following night's performance. It was to be his first public appearance since his Queen, Astrid, was killed.

We all were completely consumed with excitement. This was really an event in American ballet history. And you should have seen the kids peeping through the curtain in order that they might get a glimpse of the King. When he arrived the orchestra played the National Anthem and everyone stood at attention. The King saluted. He was clad in his full dress uniform and sat in the right-hand box right next to the stage. And believe it or not his applause was louder and more profuse than anyone's. After the first ballet, he sent word backstage that he would like to meet Catherine and Dorothie. They went to the box with Alexis Dolinoff and Thomas Cannon and Mr. Meckel. Catherine had been told to do a low curtsey before the King. And being dressed in her *Terminal* slacks, here was a problem. But her sense of humor didn't fail her even at that moment. She simply curtsied until she knew that her slacks were going to split and then she stopped. This truly was a *pants* night for Catherine. Before the opening ballet, *Moment Romantique,* she was completely dressed for the performance but couldn't find her pants. While she was doing her number onstage they dropped out of her ballet skirt. They had been caught in between the folds of the skirts and had come loose on the stage before the King. Everyone was looking at everyone else through the entire performance wondering who had lost their pants. Catherine looked as innocent as a lamb! (It's a sense of humor such as hers which makes one great. Do you wonder that we all adore her?)

After five highly successful performances we, once again, packed our bags. This time for London. We crossed the Channel, arrived there on a Sunday, had a dress rehearsal, and opened on the Tuesday night following.

As for our opening, the criticisms that I have sent you speak for themselves. It was, without a doubt, the most glamorous occasion that I ever hope to see. Our first ballet, *Moment Romantique,* received twenty curtain calls, which they say is unheard of in London for an opening number. And then came *Barn Dance.* This, as you know, has been our biggest hit throughout our tour. But in England, I believe, more so than in any other place. The audience literally went wild and rushed to the stage *en masse* crying "Bravo," etc. I have never seen such a demonstration. We took 25 curtain calls and there were so many flowers that the stage looked like a florist's shop. *Terminal* was last but surely not least. I have always heard that the English are *slow* in catching on to things, but I have certainly changed my mind. They laughed heartily at *Terminal* and didn't miss a point. It was a tremendous success. After the performance Arnold Haskell came backstage with all the critics and many celebrities. He is mad about the company, as you will see in his articles, and thinks *Barn Dance* is a masterpiece. He says it will be equally as famous as *Petrouchska* and *Prince Igor.* He has seen every rehearsal and has not missed a single performance. He has written that Catherine is not only America's greatest choreographer but has won for herself a place of honor among the three world's finest. He likes the coordination of our dancing and thinks it amazing how our back lines dance equally as well as the front lines in other companies. He has also mentioned the virility of the boys and says that the Russians could learn much from the Philadelphia Company. And he stated publicly that this is the greatest ballet event since *Pavlowa.* And now, Miss Howard, how do you like *them* apples?

Everyone in London has been back to see us, Baranova, Danilova, Massine, Markova, Renee Blum and others. In the audience has been Lichine, Riabouchinska, Fokine, Prudence Hyman, Diana Gould and many others. Lady Astor (no less) attended last night with a party. Many visiting Americans have called also.

Haskell says we are one of the *first* companies of the world and you should hear Catherine's plans for next year. We, of course, will return to Europe in the Spring for a much longer stay. We go back to Paris on this fourth of July and then a week in Deauville. Then home.

There is much more news which will have to wait until I see you. From my window the sun is rising behind the towers of London and I've had no sleep. We rehearse this morning and Catherine is to have a television broadcast around noon. We are all going. We then have our tea at twelve-thirty and more rehearsals. The hotel clerk just phoned to give me some information about getting this to you. And what do you think I answered—*Wee Monsieur!* Heaven knows how I will greet you when we arrive on the twenty-second. I guess you'll just have to pardon *we Europeans!?**. In my next I'll write more of our repertoire, individual performances, etc., in America.

Give everyone my best regards. And, please Miss Howard, tell everyone in America that Catherine Littlefield is the greatest genius in the world of dance today. All Europe is at her feet. And it shan't be long until America *will* be. Best Ever,

Leonard.

P. S.: Just heard that we are held over an extra week here by public demand.

COMING EVENTS

New York, N. Y.

THE PHILADELPHIA BALLET will give its second performance in this country of *Sleeping Beauty* (choreography by Catherine Littlefield) at the Lewisohn Stadium, July 29 and 30.

Philadelphia, Pa.

THE BALLET CARAVAN will give performances in Robin Hood Dell, July 19 and 20.

THE PHILADELPHIA BALLET, in ballets not announced as yet, will be seen in Robin-hood Dell, July 26 and 27.

Vermont

THE BALLET CARAVAN announces the following bookings in Vermont: Bennington, July 24; Burlington, July 26; Montpelier, July 27; Weston, July 28; Manchester, July 29.

Massachusetts

THE BALLET CARAVAN announces the following bookings in Massachusetts: Nantucket, August 2, 3; Anisquam, August 5; Magnolia, August 6.

Maine

THE BALLET CARAVAN announces bookings in Maine: Orono, August 10; Bar Harbor, August 11; Camden, August 12.

New Hampshire

THE BALLET CARAVAN announces bookings in New Hampshire: Laconia, August 13.

Hollywood, Calif.

LESTER HORTON and his group will present *Le Sacre du Printemps,* by Stravinsky, with Efrem Kurtz conducting, in the Hollywood Bowl, August 5.

●

THEODORE KOSLOFF will present *Petroushka* to music by Stravinsky conducted by Efrem Kurtz in the fourth of the Hollywood Bowl series, September 2.

Dance Teams

Alberto Galo reports: Pancho and Dolores are being held for an unlimited engagement at the Sky Gardens, St. Moritz Hotel, New York. . . . Garron and Bennett are at the Bon Air Country Club, Wheeling, Ill. . . . The Townsends write into say that they are being held over at the Casino Copacabana, Rio de Janiero. . . . Gomez and Winona, who have just completed a week's engagement at the Roxy Theatre in New York, are now at the Versailles Club. . . . Federico and Rankin are appearing at the Daniel Boone Hotel, Reading, Pa. . . . Theodore and Denesha are at the New Lawrence Hotel in Chicago. . . . Martin and Sandra are working on the Southern Hotel roof in Baltimore. . . . Cesar and Doree, a new team, are being routined by Galo. . . . Lyman and Driscoll, a very fine team from Buffalo, N. Y., have made a special trip to New York for a new Galo routine. . . . The Reyes are at the College Inn, Hotel Sherman, Chicago. . . . Having completed a thirty-week engagement, Britt and Young are returning to Ben Riley's Arrowhead Inn. They will dance on the Terrace. . . . Christine and Dale have just completed a new set of routines and are now ready for an opening engagement. . . . Enrica and Novelle have just completed a highly successful engagement at the Surfside Club, Atlantic Beach, N. Y. . . . The Duanos are still doing very nicely in engagements around Chicago. . . . The De Meranvilles have been engaged for a ten-week stay at the Morningside Hotel, Swan Lake, N. Y. . . . Gerardo and Nadine are at the King Edward Hotel in Toronto. . . . Diane and Del Campo are back in town after a six-week engagement at Silver Lake. They are now preparing for a New York opening. . . . The Archer Sisters have had their contract extended at the Casino de la Playa, Havana, Cuba.

●

Nick Long, Jr., with Kay Picture and Nadine Gae, a trio of tap and ballroom dancers, have been engaged for Ben Marden's Riviere Follies of 1937.

●

Alice Glover and Walter La Mae are still holding forth at the Rainbow Grill.

Fowler and Tamara, international dance duo, presented their program of Ultra Modern Dance Interpretations at the Island Theatre, Nantucket, R. I., June 5 and 6. A new number *La Gitana Farruca* was presented.

●

LeQuorne reports: Mario and Floria are completing new routines under the instruction of Fred LeQuorne. . . . The Hartmans opened July 8 at the Music Hall. . . . Ray and Grace MacDonald have closed at the Savoy Plaza after a most successful engagement. . . . Joe and Betty Lee have returned to New York after engagements in Cleveland, Ohio, and Wheeling, W. Va. . . . Joseph T. Dilgor, who has been manager of the LeQuorne Studios for the past few years, sailed July 14 for South America, where he will make his home. . . . Estelle and LeRoy are awaiting Mr. LeQuorne's arrival in Europe with the hope that he will be able to arrange new routines for them while he is there. . . . Don Loper and Beth Hayes have had their engagement extended at the Mayfair in London. . . . Barry and Gale, having completed new routines, have taken a summer engagement. . . . Fred LeQuorne reports the opening of his normal course with an enrollment much larger than last season (?) . . . Miss LaSylph has just completed a new routine for the Ross twins. . . . Baldwin and Tevis have just closed their engagement at the Pine Brook Country Club, Conn. . . . Byrnes and Swanson, a LeQuorne-managed team, are appearing on the continent after an engagement at the Bagatelle in Paris.

●

Paulen and Volpri are being held over for additional weeks at the Gloria Papast in Yorkville. Previous to this they appeared for an extended engagement at the Flint Athletic Club, Flint, Mich.

●

Ronald and Roberta, famous for their torrid rhumbas and tangos, are headlining Joe Sanders Zephyr Revue at the Blackhawk in Chicago.

Our Spotlight Picks Out — RAYE and NALDI

Raye and Naldi, the European dance team who made their first appearance in this country (as a team) at the Rainbow Room atop the R. C. A. Building, Radio City, just six weeks ago, have signed a contract to appear at that popular rendezvous for forty weeks out of the forthcoming year. This is the first time since the opening of the Rainbow Room that any team has ever signed such a contract. Such an innovation naturally aroused our curiosity and we immediately made our way to the lofty heights of the Radio City building in order that we might glimpse the work of this talented young pair. In the lounge before the supper show we had a charming chat with them. Mario Naldi is an Italian by birth and was for many years a dancer throughout the European countries. At one time he had been to this country where he appeared in theatres throughout America. It was at the Capitol Theatre in New York that Mary Raye first saw him, although she did not meet him. She, who was born in this country although her parents are of Italian birth, was at that time a member of the headline vaudeville act, Raye, Ellis and Larue. Her work was typically adagio. When her partner died suddenly in London, Naldi replaced him in the act. After that they conceived the idea of working as a team, believing her experience as an adagio dancer would be a great help toward the perfection of that balance and precision which today they have mastered to such an unbelievably fine degree. Long rehearsals ensued and two years ago they made their first appearance as the team of Raye and Naldi. Since that time they have danced before the crowned heads of Europe and in the last six weeks have completely captivated sophisticated New Yorkers with their unusual skill. Theirs is the sort of ballroom dancing which takes one's breath away. Many times during their performance in the Rainbow Room we felt a chill go wriggling down our spines. Their routines which, by the way, are all new with the exception of one and were given them by Alberto Galo, are masterpieces of coordination and grace. Theirs is a highly stylized sort of technique which is smooth and graceful and filled with the most unbelievably difficult tricks. When they return to the Rainbow Room after a six-week absence, Naldi's sister, Claudia Naldi, who is an accomplished exponent of the harp, will furnish a background of harp accompaniment for their dances. In the meantime they will be seen in Washington.

RAYE *and* NALDI
Sensational team recently seen in New York's smart Rainbow Room

Bernhardt and Graham are now appearing in the Congress Casino, Chicago, on a return engagement.

●

Jya and Lucille, unique dance team, are at the Yacht Club in Chicago.

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Student and Studio

● NEW YORK, N. Y.—While visiting New York, Ray Leslie made a picture for Warner Brothers; he also did *Shoes with Rhythm* for Universal Pictures, which will soon be released. Leslie Schools of the Dance will open next Fall in South Bend, Elkhart, Gary and La Porte, Ind., under the personal supervision of Henrietta Paege, former professional, who will teach Leslie routines. These schools will be the first of a chain of studios from coast to coast.

●

Fred Le Quorne's fifth annual Summer Course began July 5 with courses in ballet, modern, tap, musical comedy and social ballroom. Mr. Le Quorne himself, who is routine creator and coach for many of the nation's best dance teams and soloists, is offering a special course in exhibition ballroom dancing. He will also teach at the D. M. of A. Convention in August.

Irene V. Mayo, so we hear, was pleased at the success of the dance recital at the Heckscher Theatre, June 15, in which her pupils took part.

●

Jack Dayton is flying from Washington to New York immediately after teaching classes each day of the D. M. of A. Normal School week of July 19, in order to teach at the Arthur Murray-Hubbell-Serova course in New York.

●

The dancing classes of Lane Naffin at the Hebrew Sheltering Guardian Society hailed Spring in a Jubilee Pageant, June 6, in celebration of the institution's 25th anniversary.

●

Mrs. Evelyn Hubbell, teaching this summer at the Murray-Hubbell-Serova Summer Normal School, believes in giving her children the "good, old-fashioned" fundamentals of social dancing as a substantial foundation for their social life, and finds this plan working well with her present classes. Karl W. Peters, of the same faculty, reports similar success with his emphasis on limbering and stretching, two phases which he thinks have been neglected in the past. The interest shown even in the first few weeks of the course by the teachers who are taking it seems to justify his use of this method, and of acrobatic work which has never been taught before.

●

Glover and La Mae of the Rainbow Grill will teach exhibition ballroom routines for the Murray-Hubbell-Serova Summer School. The faculty of the course will entertain their students at the Rainbow Grill on alternate Monday nights during the term, in order to judge and participate in exhibition ballroom contests staged there.

●

Adolph Blome of the D. T. B. A. admired the cooperation evidenced in the first annual recital of the Lorraine School, run by Virginia Lorraine Fisher in Dover, N. J., which included several numbers by visitors.

● ROCHESTER, N. Y.—The Denio School finished the season with a concert June 19 and a reception on the stage.

● SUNBURY, Pa.—Startzel School has just closed its season with an outing for students and parents from six neighboring towns, followed by a show at the theatre.

● HARTFORD, Conn. — The Bourman School is inviting its friends to attend its first Hartford recital June 18 when Mrs. Klemova Bourman, formerly soloist of Diaghileff's Ballet Russe, will dance *The Dying Swan* by Saint-Saens.

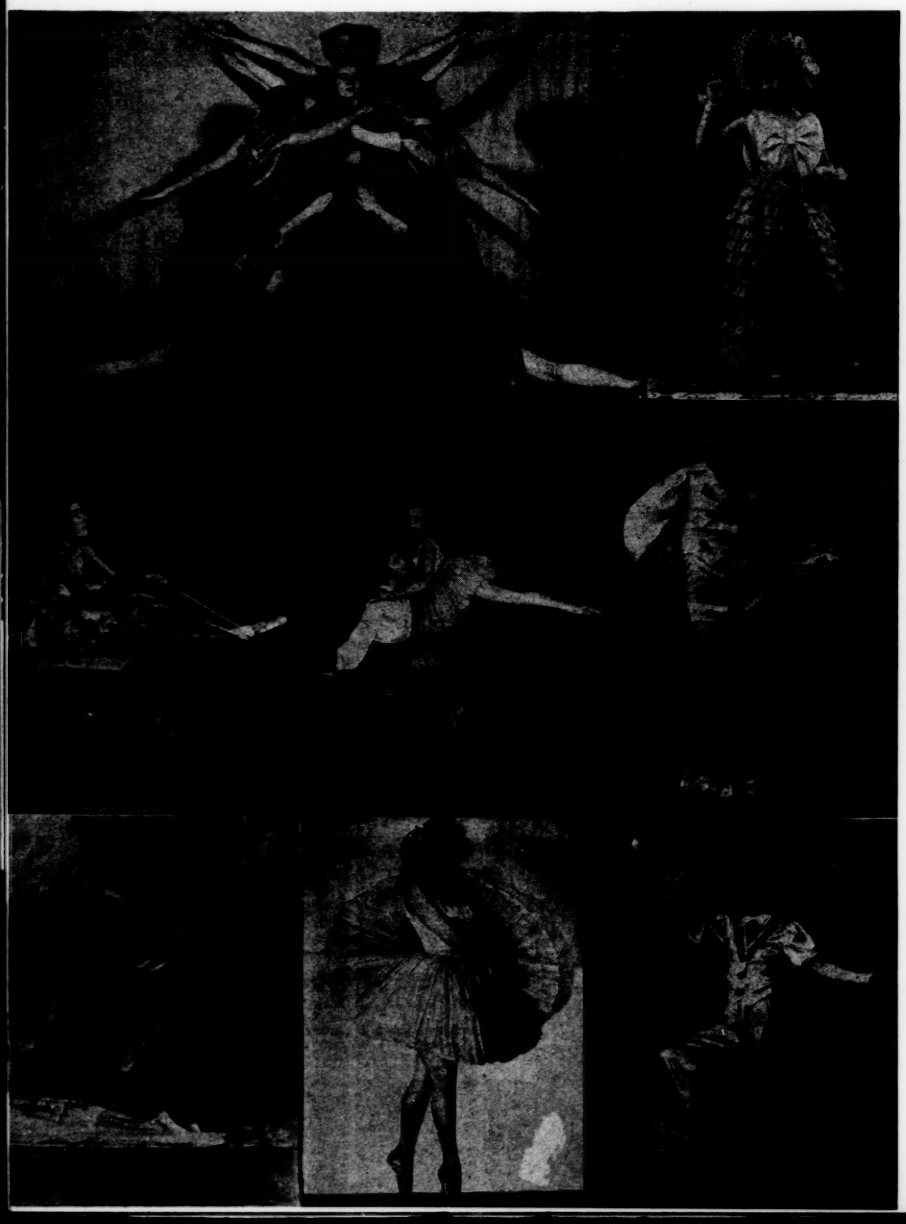
● BOONTON, N. J.—Wilmine H. Steinle marked another successful year of teaching with the annual Dance Recital of her Mountain Lakes and Boonton pupils, in Boonton High School, June 11.

● HACKENSACK, N. J.—Shaw Studios are elated over an audition next Fall with Twentieth Century-Fox, for one scene from their recital of June 22. The recital was a forty-five-minute program at the Fox Theatre in conjunction with the regular motion picture film.

● ALLENTOWN, Pa.—The Leeds Dance Studio demonstrated the technique of modern dance in a concert of the Elks Club, June 21. Claire M. Leeds lectured briefly at the beginning of the program and during her own number, sustaining continuity by her explanations.

● PHILADELPHIA, Pa.—A ballet production to commemorate Strauss' 100th anniversary was part of the annual recital of William Sena and his dancers, last month, at the Scottish Rites Temple. At a reception the following week diplomas were awarded for the completion of a Teachers Course.

● AUGUSTA, Ga.—Pupils of the Bertram Dance Studios cooperated to make their Revue a success, June 10, at the Tubman Auditorium. Their summer term will close in time for the Bertrams to attend the D. M. of A. Convention in Washington, D. C.



Top row—Pupils of ADELAIDE MOLTER, *Brooklyn, N. Y.;* GERALDINE COHN, *3 year old pupil of* RUTH LEWIS *of Cushing, Oklahoma;* RITA COLLINS, *pupil of* MARY CUNNINGHAM, *Bath, Maine;* BARBARA JEAN YOULAND *and* MARJORIE ESTERHELD, *pupils of* MOLLY KELLY, *Rochester, N. Y.;* GRETCHEN LEMELY, *pupil of* HELEN HANEY *of Columbus, Indiana;* ALICE STEVENS, *seven year old pupil of* JANET GEORGE STEVENS, *Pensacola, Florida; Countess* IRENA GRODZICKA, *pupil of* EDUARD DE KURYLO, *Warsaw, Poland;* THELMA FOGG, *who recently opened her own school in Bath, Maine*

● JACKSONVILLE, Fla.—The Gary Ford Revue, last month in the Morocco Temple, played to a capacity crowd. Gary Ford Studios report that several of their pupils are appearing professionally in New York and on tour, including "Toodle" Meachen of the Radio City Music Hall Rockettes, who recently danced at the Paris Exposition.

●

Senia Solomonoff has impressed the Florida Federal Theatre Project with his direction of two ballet numbers for their forthcoming production of *Oh, Say Can You Sing.* It has been mentioned that Mr. Solomonoff created both ballets, making an artistic contribution in the development of the Florida Federal Theatre.

● NASHVILLE, Tenn.—William A. Buzbee has returned from Hollywood to open the Buzbee-Ryburn Dancing Studios here, in association with Charles Ryburn, professional dancer and teacher who is now with Fanchon and Marco in St. Louis, Mo.

● COVINGTON, Ky.—Heile Tranter Studio performed to a full house at Taft Auditorium in Cincinnati, Ohio, recently. Over three hundred students participated in the revue.

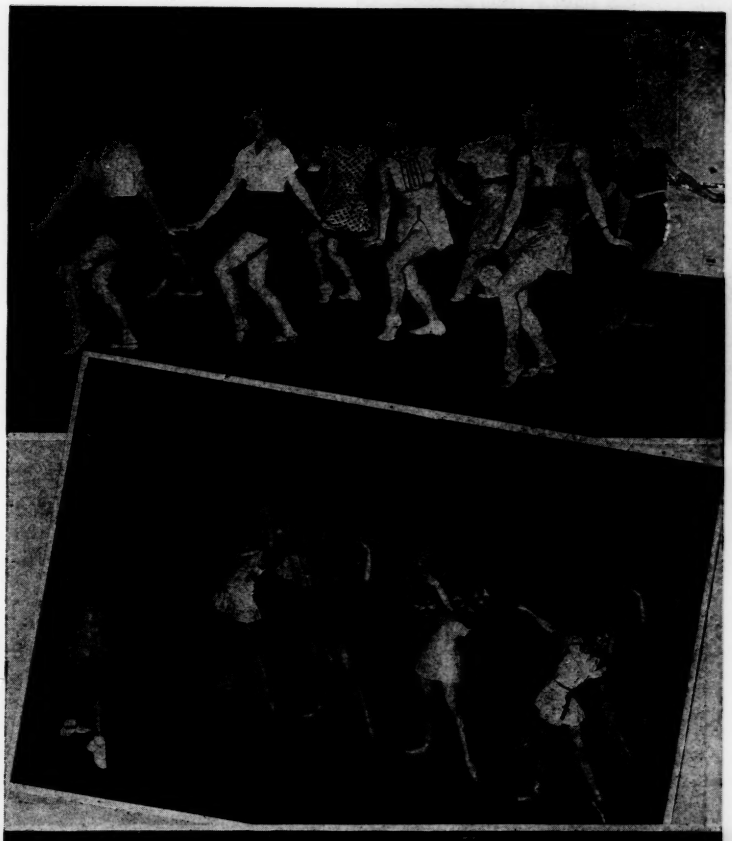
● DAYTON, Ohio—Six pupils of Gretchen Keil made the trip to New York to see their teacher off on the steamer Lafayette when she sailed with Gladys Hight on her first European Dance Tour, June 29.

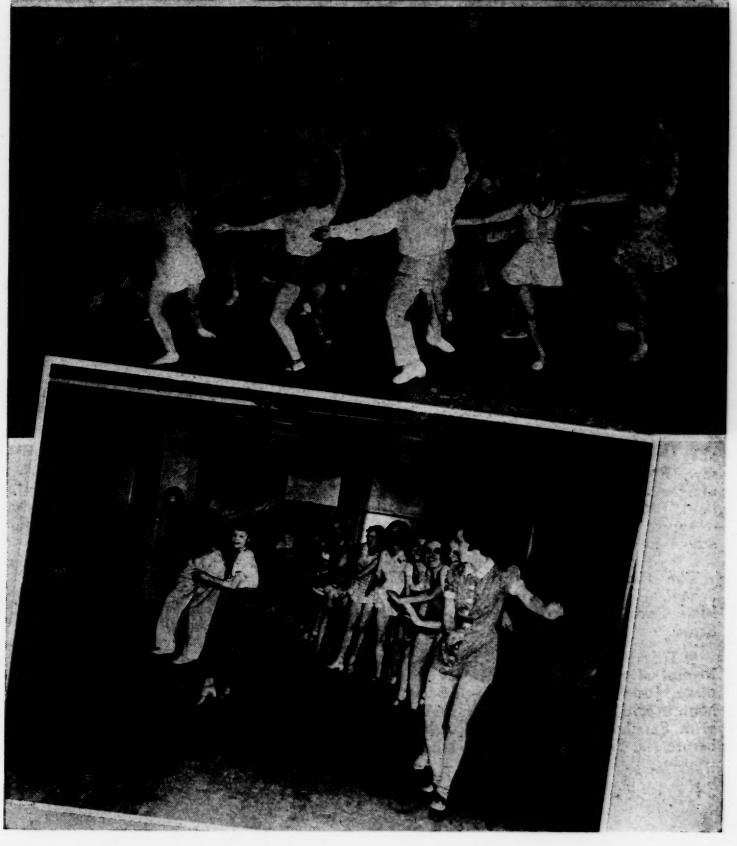
● TOLEDO, Ohio—The audience was generous with its applause at *Ye Variety Show* of the Mary Linville School, June 17, this studio's sixth annual recital.

● CLEVELAND, Ohio—The Popeloff Studio presented its sixteenth annual student recital recently, with work by Sergei B. Popeloff and his guest instructors, Edward Caton and Angelino Cansino, featured by the pupils.

●

Marie Buczkowski of South Bend, Ind., has an interesting and rather exciting summer





Teachers Studying In New York

Top: A group in the ANNETTE VAN DYKE Studio: MARTHA MILLER, Kokomo, Ind.; HORACE HERRING, Macon, Ga.; WINIFRED FLETCHER and JOYCE GARDNER, Moose Jaw, Saskatchewan, Canada; LUCILLE FLINT and MARIAN FOWLER, Decatur, Illinois; MERLE BRANDENBURG, Salt Lake City, Utah; and, right foreground, PEGGY CORNELL, instructor.

Second row, a group in SONIA SEROVA'S class at the MURRAY-HUBBELL-SEROVA course: CONSTANCE HAVRILLA, Englewood, N. J.; VERA ALLAN RHOE, Cincinnati, Ohio; HELEN FARRELL, Mt. Vernon, N. Y.; PEGGY SEMMENS, Harrington Park, N. J.; MARIAN GRIFFITHS, Akron, Ohio; MARGARET BOWER, Ithaca, N. Y.; BETTY MULKS, Ithaca, N. Y.; LOUISE PHILLIPS, Delmar, N. Y.; LILLIAN THOMAS, Cincinnati, Ohio; FREIDA LEACH, Stratford, Conn.; GENEVIEVE GARFIELD, Stratford, Conn.; MARGO CHILDRESS, Joplin, Mo.; MILDRED BUDER, Brooklyn, N. Y.; ANNIE ODEM, Corpus Christi, Texas.

Third row: teachers studying with LOUIS H. CHALIF: GILDA GARCIA, Puerto Rico; JUNE ENDY, Philadelphia, Pa.; JEANNE RUTHERFORD, White Plains, N. Y.; ARIEL BALLARD, Staten Island, N. Y.; MURIEL LEE, Suffern, N. Y.; HELEN KING, West Warwick, R. I.; HELEN McWHORTER, Buckhannon, West Va.; RITA BUHRENDORF, Yonkers, N. Y.; JULIA WADE, Tuscaloosa, Ala.; LILLIAN RUTHERFORD, White Plains, N. Y.; HELEN TAFT Norwich, Conn.; BARBARA HYLAND, Rutland, Vt.; EVELYN TRISTANI, Puerto Rico; GENEVIEVE DEIDRICK, Shillington, Pa.; ETHEL NOBLE, Philadelphia, Pa.; DOROTHY DINWIDDIE, Plainfield, N. J.; HELEN ROSENBLUM, Scarsdale, N. Y.; CHARLOTTE MILLER, Richmond, Va.; LOTTI TISCHER, Puerto Rico; and AMOS CHALIF, N. Y.

Fourth row, a group in JACK DAYTON'S class at the MURRAY-HUBBELL-SEROVA course: VIRGINIA DELL BERNREUTER, Jacksonville, Florida; MARIAN GRIFFITHS, Akron, Ohio; LOU and DON HARTER, Tacoma, Wash.; ELSIE ANN TUNKLE, Agusta, Ga.; LUCILE NICHOLS, Portland, Conn.; PEGGY SEMMENS, Harrington Park, N. J. EVELYN EVERS, Tarrytown, N. Y.; MRS. WALTER FORT, Nashville, Tenn.; CONSTANCE HAVRILLA, Englewood, N. J.; FRANCES RAND, Atlanta, Ga.; SARAH WAKEFIELD, Clarkstown, Ga.; SARAH FITZPATRICK, Austell, Ga.; MARJORIE HURLEY, Brooklyn, N. Y.; KVETA VONDRACEK, Cedar Rapids, Iowa; ELSIE McKEOWN, Sumter, S. C.

Photos—ANDRE LA TERZA

● LOUISVILLE, Ky.—Flanedy Studios presented their *Stars of Tomorrow* in a Dance Revue, June 18, at the Scottish Rite Temple. Miss Ellen Flanedy, whose school survived the floods last winter, gave the recital because of the demand for it, in spite of the enormous amount of work entailed since her March reopening.

● MINNEAPOLIS, Minn.—The Ny-Chi-La Academies presented their first annual revue, written and staged by Yohan Steiffer, June 24, at the Lyceum Theatre. The program encompassed dances of all nations with a *Passport of Gifts* between the acts causing excitement at the distribution of prizes among the audience.

A group of teachers sailing with Gladys Hight on her European study tour, waiting to get tickets from Miss Hight. In the foreground are GLADYS HIGHT, YVONNE GAY *and* VIRGINIA WOOD

Photos—ANDRE LA TERZA

Theatre, June 4, in a *Flower Garden Revue,* in conjunction with the motion-picture feature presented at that time.

● DALLAS, Texas—As president of the Texas Association of Teachers of Dancing, Sam Bernard is arranging joint recitals between many Texas teachers during the Pan-American Exposition, and plans have been made to use many of the Association members at the Exposition.

● SANTA FE, N. Mex.—Helene Mareau's pupils presented their spring recital recently at Palen Memorial Hall, with a colorful pantomimic ballet and divertissements.

● MONTREAL, Canada—*Taps Is Tops,* the dramatized tap revue of the Mary Beetles School this spring, included special ensemble numbers from the popular *Canadian Ballet* given earlier by this School.

● CINCINNATI, Ohio—Pep Golden's annual show was given at the Taft Theatre on May 14 with a cast of over 300 pupils.

Teachers sailing on the Gladys Hight European Tour on the Lafayette, June 29th. Left to right—YVONNE GAY, *Birmingham, Mich.;* SUNSHINE COLBY, *Indianapolis, Ind.;* DOROTHY CUTLER, *Chicago, Ill.;* DORIS GODWIN, *Spartanburg, S. C.;* DOROTHY TRESHAM, *Hamilton, Ontario;* GLADYS HIGHT *and her assistant,* VIRGINIA WOOD, *both of Chicago;* FLORENCE WISE, *Middletown, Ohio;* PEGGY VICK, *Wayne, Pa.;* ROSE JENKINS MONTGOMERY, *Charleston, S. C.;* OLGA REYES, *British Honduras; Second row, left to right*—BETTY ROOSE, *Ft. Wayne, Ind.;* MAY VAVRO, *St. Paul, Minn.;* SARAH KNIGHT, *Tampa, Fla.;* CLEO FORD, *Georgetown, S. C.;* YVONNE FRIES, *Niles, Mich.;* GRETCHEN KEIL, *Dayton, Ohio;* MRS. TRACY BARHAM, *Hamilton, Ohio; and* BETTY MCKINLEY, *Edgerton, Wis.*

ahead. She sailed from New York for Warsaw, Poland, June 24, to study and teach; after which she plans to stay a while in England, France, Germany and perhaps Scotland, to secure new material for the opening of her school in September.

●

The *Carol Revue* given at Shaw High School, June 6, was directed and staged by Miss Carol and participated in by 100 students.

● DEARBORN, Mich.—The annual Spring Recital of the Jane Caryl Muffat Studio took place, June 4, at Fordson High School. Miss Muffat will study this summer in Hollywood, with Fanchon and Marco and Adolph Bolm, before the fall opening of the Studio.

● DES MOINES, Iowa—Pupils of the Tanglefoot Cottage gave a thoroughly American dance recital, last month, at Hoyt Sherman Place, as their tenth annual presentation. The program included even the discovery of America, done in a tap number.

● WACO, Texas—Elmer Wheatly's *Varieties of 1937* was "the talk of the town," at the Waco High School Gymnasium, in June.

● BEAUMONT, Texas—Judith Sproule's presentation of her pupils in their twenty-sixth annual recital was a brilliant performance, say local newspapers. More than 125 students took part in the well-paced, cleverly costumed show.

●

Rita Carpenter's pupils danced at the Mesa

CHICAGO
by MARION SCHILLO

Edna Lucille Baum's program, June 6, at the Goodman Theatre, added new laurels to the students of her Ballet School, in their presentation of *Impromptu* in seven parts styled after the classic manner.

●

Students of the Grace and Kurt Graff Little Theatre gave a program of concert dances, June 20, at their own theatre, with original costumes.

●

Other outstanding recitals during June were given by Gladys Benedict's Normal School, John Petrie's School of Ballet and Character

AN

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CALIFORNIA

by DORATHI BOCK PIERRE

Maxine Cushing has been very active in dance events in San Francisco. It was under her management that John Martin of the *New York Times* gave a lecture on American dancing, June 14. She is bringing Gertrude Shurr and May O'Donnell to the Betty Horst Studio for a special summer course; and Miss Cushing also presented Charles Weidman in a special two-hour class at Lynn Buchanan's studio, during Mr. Weidman's hurried trip to the Coast. This class, it may be mentioned, was attended by most of the young modern dancers of the city.

●

Charles Weidman's ten-day visit to California was made to see his mother in Ojai, and was squeezed in between a course in Kansas City and a week of teaching (June 21 to 26) at Colorado State College in Greeley. The dancer has just signed a contract to stage numbers for the new Sam Harris musical show in October. While in California, Mr. Weidman was guest of honor at a tea given by Mrs. Aileen Felden Gardner to the Denishawn Club, and attended by former Denishawn dancers and friends.

●

Virginia Hall Johnson announces that Martha Graham technique is being taught in a special course, June 27 to July 30, by Freida Flier of the Martha Graham Group.

●

Sara Mildred Strauss opened her new studio in Los Angeles at a tea in the Stendal Art Galleries for her many distinguished patrons.

●

Twenty students of Edith Jane were chosen to stage the ballet for the current Bobby Breen picture, *Make a Wish.*

●

Gertrude Shurr and May O'Donnell of the Martha Graham Group will give a four-week summer course in the Graham dance technique from July 5 to July 31.

●

Mr. and Mrs. Richard Meglin, of the Ethel Meglin Studios, are in the East to survey possibilities for establishing branch schools in other cities.

●

Pearl Keller and Robert A. Shepherd wrote and produced a ballet of one hundred children, June 5, at the Philharmonic Auditorium for the Continuance Fund of the Los Angeles Philharmonic Orchestra.

●

Doris Leahy Starlets presented a Dance Revue with several fast and interesting numbers, June 4, at the War Memorial Auditorium.

I. C. Overdorff, credited with starting many juvenile stars on their road to success, has formed an organization with the backing of Carl Laemmle, devoted to uncovering and aiding new child talent through the dance schools of the country. Plans have been made to release motion pictures with the talent thus discovered.

●

Lester Horton, well-known choreographer and dance technician, has evolved a concise exposition of his methods for the summer course now being given, July 5 to 31. It includes four weeks of intensive study for teachers and students.

●

Winners in the Southern California Festival of Allied Arts were announced recently by Dorothi Bock Pierre, chairman of the dance division. Winners in the professional division included Mari Ana in ballet, Jacqueline Clarke in interpretive, Pauline Edwards in character, Kathleen Brown in tap, and Myra Jean Rosenfeld of the Ernest Belcher Studios in acrobatics.

●

A large and distinguished faculty was recently presented by the Perry Dance Studio of Hollywood. World-wide artists and instructors were assembled for the occasion. The recent concert of the Perry Studio demonstrated remarkable mechanical ability in the performers, who have been directed by the talented faculty.

The Perry Studio was recently honored by the selection of a Serge Oukrainsky group to present their series of dances at the San Antonio, Texas, Auditorium in commemoration of Alamo Day.

●

Next fall will see the return of Lester Shafer, young American dancer, to the concert stage after an absence of two years in Hollywood motion picture work. He is preparing a program of "music visualizations" and "kinetic interpretations," assisted by his partner, Miss Carla Nilson.

●

Leon Rattner, who has long trained children for picture work, realizes the need of acting ability in screen dancers and is offering a special course in drama for dancers.

●

The Bud Murray studios are offering a very ambitious entertainment in a revue entitled *Evolution of Entertainment,* which will show the cavalcade of show business, stage, radio and screen.

●

The Concert Group of the W. P. A. Dance project, consisting of six men and twelve women, are rehearsing three numbers which they hope to present this summer. Myra Kinch, director of the group, gave one of the numbers, *American Suite,* during a concert last year and was well received.

●

Newell Chase, young American composer, is completing a ballet which the Monte Carlo troupe will present in London this summer. It will be in five scenes, set in the Middle Ages.

VISITORS

During the month past these teachers visited the office of THE AMERICAN DANCER:

Joe Lieff, Montreal, Canada
Clara Kettenring, Maplewood, N. J.
Marcella Donovan, Houston, Texas
Herman C. Smith, Portsmouth, N. H.
Olga Arline Jurasovic, New Brighton, Pa.
Gladys Hight, Chicago, Ill.
Ethel Veatch Schmidt, Des Moines, Iowa
Henriette Paige, South Bend, Indiana
Elizabeth Culp, Richmond, Indiana
Leroy Thayer, Washington, D. C.
Jennie Fee Gates, Mobile, Ala.
Laurice Anderson, Cumberland, Md.
Eddie Gay, Middletown, N. Y.
Marjorie Livinson, Montreal, Canada
Dave Livinson, Montreal, Canada
Jack Hymander, Sudbury, Ont., Canada
Miss Elmer Wheatley, Waco, Texas
Mrs. Wheatley, Waco, Texas

LEONA TURNER *of South Orange, N. J., with Col. Wm. Freiday (left) of Universial Studios, and his guest, Major Edward Bowes, at Miss Turner's annual recital. Photo courtesy of Jersey Life*

Pupils of the Flaugh-Lewis School, Kansas City, Mo., as they appeared in recital: Front Row—Joan Supofsky, Ernestine Dreyfus, Marilyn Ruth Hardin, Oleta Lilley, Barbara Bihr, Betty Lou Lyon, Marilyn Franklin, Joan Meinrath, Donna Sue Mattson, Sarah Jane Clark, Claire Silberman, Anna Marie Carrolla, Anna Lou Pope, Lois Arden Mitchell, Joan Haver, Nancy Ann Dickerson, Gloria Parker
Second Row—Ruthelene Eaton, Ruby Lee Payne, Phyllis Burkhardt, Rose Marie Carrolla, Mary Louise Miller, Maybelle Gray, Gloria Gadwood, Welma Doak, Marjorie Golding, Martha Ruth Scott, Nelle Nadine Grimes, Margaret Ann Sewell, Loismarian Stilwell, Jean Casey, Orlene Blattler, Patty Casey
Back Row—Jane Newcomer, Shirley Burkhardt, Bobette Lewis, Mary Dean Moss, Margy Groll, Marian Enggas, Joan Hise, Dorothy Combs, Helen Louise Ripley, Barbara Wood, Betty Jean Hovey, Katharine Hunter, Roselee Stout, Marilyn Scandrett, Barbara Jane Meyer, Louise Erath, Loa Lorene Opitz *Soloist Center—Nell Jane Rogers*

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Code of Terpsichore

by CARLO BLASIS

With Notes *by* ALFONSO JOSEPHS SHEAFE

(Continued from last month)

CHAPTER 2

STUDY OF THE LEGS

In the management of your legs, endeavor chiefly to acquire a facility of turning them completely. To this end, make yourself easy about your hips, that your thighs may move with freedom, and your knees turn well outwards. All the openings of your legs are thus rendered easy and graceful. By dint of practice and attention, you will be able to accomplish this without any painful efforts.

A dancer whose hips are much contracted, and whose legs cannot turn entirely out, is never esteemed; as by these defects his performance is deprived of its greatest charm. But one that is gifted with freedom and pliancy, that exhibits a foot well attached to the instep, and the points of which are strong, elastic, and low, has a very delightful appearance.

Some young people are framed by nature with their limbs turning outwards; they possess therefore, more facility, and succeed to greater advantage than those whose legs turn towards each other; a person of the latter kind, indeed, can cherish no hopes of becoming a good dancer, how diligent soever his labor and study may be. Practice will do no more than turn his feet, and bend his soles a little downwards, but his thighs and knees must remain always in their natural state.

NOTE. In the light of research and experience subsequent to the date of this work, it appears that the Author's statements are too positive regarding this. Many cases of this nature have responded to treatment which has very greatly lessened, if not entirely corrected the condition. Indeed, it seems quite probable that only those physical defects that are congenital or the result of atrophy or malformation are not remediable.

(A. J. S.)

Here we perceive how requisite it is that all who intend devoting themselves to the study of dancing should scrupulously examine the make and faculties of their bodies before they begin to learn an art in which it is impossible to succeed without several gifts of nature.

Be attentive, in practicing, to the movements and positions of your insteps; do not let them relax in strength and elasticity, nor suffer one of your ankles to be higher than the other. These would be two very serious defects. Render your insteps as pliable and graceful as possible, and give them sufficient strength for the execution of rapid, vigorous, and elevated movements. The action of the instep principally consists in raising and letting down the heel. Study above all things to make it easy and strong, as the equilibrium of the whole body depends on it. When you spring upwards, it catches your weight on coming down, and, by a strong, rapid, movement, makes you fall on your toes.

The movement of the knees is inseparable from that of the instep, and differs from it but in being perfect only when the leg is extended and the point of the foot low. The movement of the hip is a sort of guide to that of the knee and instep, as it is impossible for these last to move unless the hip acts first. In some steps the hips alone are set in motion, as in the *entrechats, battemens tendus,* &c.

Note—THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*

Alfonso Joseph Sheafe, author of the notes which accompany THE CODE OF TERPSICORE, *is the celebrated translator of* ZORN'S GRAMMAR.

Dancers who have not a natural elasticity, or whose calves are weak in muscle, are compelled to have recourse to their insteps, which make amends in a great measure for the debility of other parts, but not without an immense deal of practice. Daily exercise gives them also vigor and rapidity; but let them beware of interrupting their endeavors, as they would then be of no avail.

Let your openings be easy, precise, and elegant. Many dancers imagine that nothing further is required to be *liant et moëlleux* than to bend their knees very low; but this is a great error, as too low a bend makes the dance appear dry and insipid. You may be very easy and yet jerk your body at every movement, no less by bending too much, than by not bending at all. The reason is obvious if we consider how subordinate every motion in dancing is to music. For when a bend is too low and, therefore, longer in performing than the time of the tune allows, you are obliged to make a sudden spring, or rather, jerk, to regain the air which you have for a few instants lost, and this rapid transition from flexion to tension is extremely harsh, and produces an effect equally as disagreeable to the spectator as that which results from stiffness.

"The *moëlleux* depends in a great measure on a proportionate flexion of the knees, but the instep must contribute, by its elasticity, to the gracefulness of the movement, and the loins serve as a kind of *counterpoise* to the frame, which the spring of the instep raises or lets down with softness and elegance, the whole being in perfect accord and harmony."

Let all your openings be consistent with established precept, and in their design strictly uniform with the position of your body and arms. If your bust is very long, try to raise your legs higher than common rules prescribe; if very short, keep them lower than the usual height. By this means you conceal the defect that exists in the construction of your body.

In your steps and *tems* of vigor, be energetic and strong, but, at the same time, beware lest these qualities degenerate into faults by stiffness and a painful tension of the nerves.

As there are many persons so formed that their legs are closely joined to each other, and, on the contrary, a great number naturally bow-legged, I shall here point out the means of remedying, or at least, of hiding these two defects.

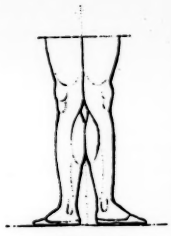


FIGURE 1

A man is close-legged when his hips and thighs are firmly contracted, his knees thick, and apparently joined together, and the lower part of his legs, that is to say, from the bottom of the calf to the heels form a triangle of which the ground is the base; the inside ankles very large, the instep high, and the *tendo Achillis* thin, long, and but faintly distinguished (Fig. 1).

The bow-legged person is he in whom the opposite defect is conspicuous. His thighs are too much divided, his knees very distant from each other, his calves do not join, and the light that should be perceived only in certain parts, is seen throughout the whole length of legs, which are, therefore, in appearance very similar to two bows, whose extremities are turned to each other. Persons of this description have a long, flat foot, their exterior ankles stick out, and the *tendo Achillis* is thick and too close to the joints (Fig. 2).

FIGURE 2

These two natural defects, so diametrically opposite, prove how much the rules of instruction must vary according to the peculiar make of a pupil, as those that are fit for the one to pursue are prejudicial in the extreme to the other; the studies, therefore, of two dancers so different in point of shape, cannot, in any manner, be the same.

The close-legged dancer must endeavor, as much as possible, to separate the parts that are too nearly united. To succeed in these attempts, let him, in the first place, turn his thighs outwards, and move them in that position, which he is enabled to do by the freedom of the rotary movement of the *os femoris* in the *cotyloid cavity* of the hip-bones. The knees, assisted by this movement, will follow the same direction, and at length get into their right place.

The *rotula,* which hinders the knee from bending backwards, will then fall perpendicularly on the point of the foot; and the thighs and legs at last become perfectly straight, and firmly maintain the stability of the trunk.

In the second place, he ought to keep a continual flexion in the articulation of the knees, and make his legs appear much extended, without being so in reality.

This is the work of time and practice. Having once acquired the habit, it will be almost impossible to make the legs return to their primitive vicious situation, without the most painful and insufferable efforts.

The bow-legged dancer must also try to diminish the vacuum between his legs by drawing them as close as possible to each other. It is as requisite to him as to the close-legged one to practice moving his thighs outwards. He should, moreover, keep his knees in constant extension, that they may thereby acquire pliancy and softness, and thus conceal his natural stiffness; yet a dancer of this kind can never succeed in the *serious* or *heroic* branch; he should, therefore, devote himself to the *demi-caractère,* or I would advise him rather to embrace the *pastoral,* and study its characteristic steps.

The close-legged dancer is tolerably well adapted to the *serious* and *demi-caractère;* and is, in general, far more skilful than the preceding; his execution is easier, his movements more delicate, natural and graceful;

FIGURE 4

FIGURE 3

but as he seldom possesses the same strength as the former, he is often compelled to have recourse to the assistance of his instep. In the performance of *entrechats* he may not be brilliant, yet always correct and elegant. Such a dancer may even sometimes aspire to perfection in every branch, provided the height of his stature throw no impediment in the way.

A close-legged dancer should preserve a slight flexibility in his execution, and never extend his knees, excepting at the termination of openings, steps, attitudes, etc.; by this means he conceals his natural closeness. A bow-legged dancer must, on the contrary, be stretched out as stiff as possible; always avoiding harshness, to which such a mode of performance necessarily tends, and cross his legs very closely, so that their union may decrease, in a great measure, the interval that would otherwise exist between them. But notwithstanding all his efforts, he has not the same chance of success as the close-legged performer; he is usually very strong and vigorous, his muscles are therefore less pliable, and his articulations cannot act with much freedom and ease. Let it be also remembered that if this defect of bow-leggedness proceeds from the natural construction of the bones, every attempt to remedy or amend it must prove fruitless. Art is then of no avail.

(NOTE: The editor is again obliged to differ with Sir Blasis upon the subject of the correction of certain physical defects. With respect to bow-leggedness, the editor is in himself an absolute example of complete correction. It is, however, doubtful if such correction can be accomplished after the bones have hardened and matured. Of course the century of scientific progress in anatomy and surgery that has intervened since this book was written, has furnished us an entirely different perspective than was available to Blasis. A. J. S.)

The drawings of bow-legged and close-legged dancers have been somewhat exaggerated for the purpose of more clearly demonstrating their defective construction.

The cut below shows the method of holding oneself for practicing, standing upon the sole of the foot, and with the free leg in the 2nd Position in the air (Figure 3).

Bending in the 1st Position (on the soles) is shown in Figure 4. The 1st, 3rd and 4th Positions upon the toes, and the bendings in the other positions are omitted for the sake of not increasing the number of cuts. They are very readily understood without illustrations.

2nd Position in the air and on the toes (Figure 5).

2nd Position in the air forwards on the toes (side view). Arms in 2nd Position (Figure 6).

4th Position in the air, forwards on the toes (front view). Same position as in Figure 6 (Figure 7).

4th Position in the air (backwards) (Figure 8).

(N. B. In Arabesques, and several other attitudes, the feet must not be entirely turned outwards; if they were, these positions would lose their gracefulness.)

(*Continued in next issue*)

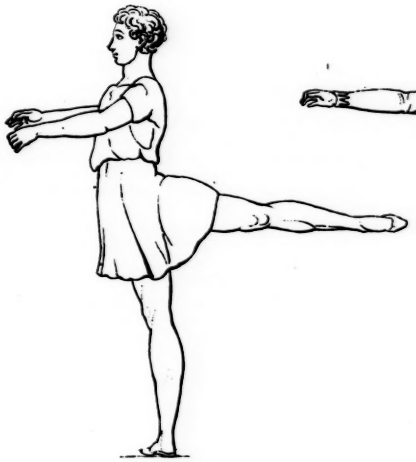
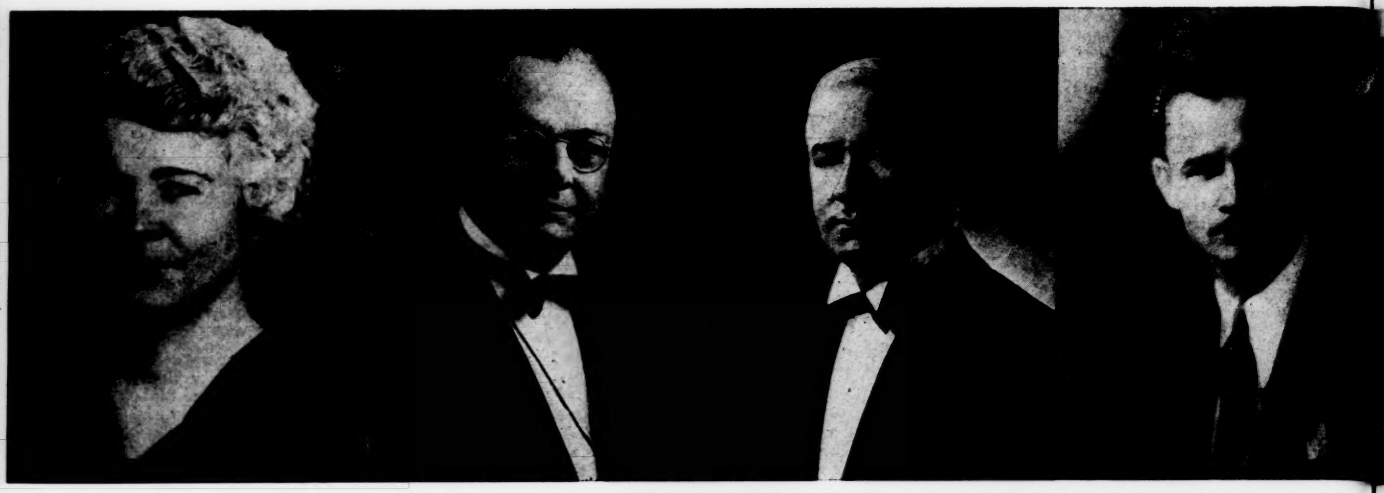


FIGURE 8

FIGURE 5

FIGURE 6

FIGURE 7



Top—President MRS. MONTIE BEACH, Houston, Texas; Secretary-Treasurer, Walter U. SOBY, Hartford, Conn.; Director DANIEL C. QUILTY, Bridgeport, Conn.; Director JACK FROST, Detroit, Mich.

Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

WHILE this is the August issue of THE AMERICAN DANCER the news to be reported is mostly that of June and July happenings. With the D. M. of A. membership growing each year by the addition of new affiliated Clubs, there are bound to be more personal reports to be made than when our membership was smaller. Marriages, births and deaths will be prominent with this bulletin. Most of the affiliated Clubs have ceased holding meetings. The only four to meet in June were the South Texas Club No. 3, Dancing Masters of Pittsburgh Club No. 10, California Association of Dancing Teachers Club No. 13 and the Dancing Teachers Club of Maryland, Virginia, and Washington at Washington, D. C. Club No. 17.

Many members sent recital programs to the D. M. of A. headquarters of the Secretary-Treasurer at Hartford—too numerous to make mention of each one. Some very interesting programs have been received which indicates that many of our members have had a busy winter. This listing of pupils on the programs also indicates that enrollments must have been exceptionally good for last season.

As previously reported in THE AMERICAN DANCER, four new clubs affiliated with the D. M. of A. during the past season: the Dancing Teachers Club of Maryland, Virginia and Washington, Club No. 17, The Dancing Teachers Club of Connecticut Club No. 18, The Heart of America Dance Association (Mo.) Club No. 19, and the Associated Dancing Teachers of Pennsylvania and New York Club No. 20.

Rumor

Correspondence from Mrs. Minette Buchmann, D. M. of A. member from St. Louis, Mo., indicates that there is a possibility that the St. Louis Association of Dancing Teachers may apply for affiliation at the D. M. of A. Convention at Washington the week of August 1st. If they do they will be the twenty-first club admitted under the D. M. of A. Affiliation Plan.

D. M. of A. Brochure

Many compliments have been made on the elaborate D. M. of A. souvenir brochure for 1937 issued in June. The excellent printing, pictures of prominent buildings at Washington and the pictures of the officers and faculty evidently pleased the members.

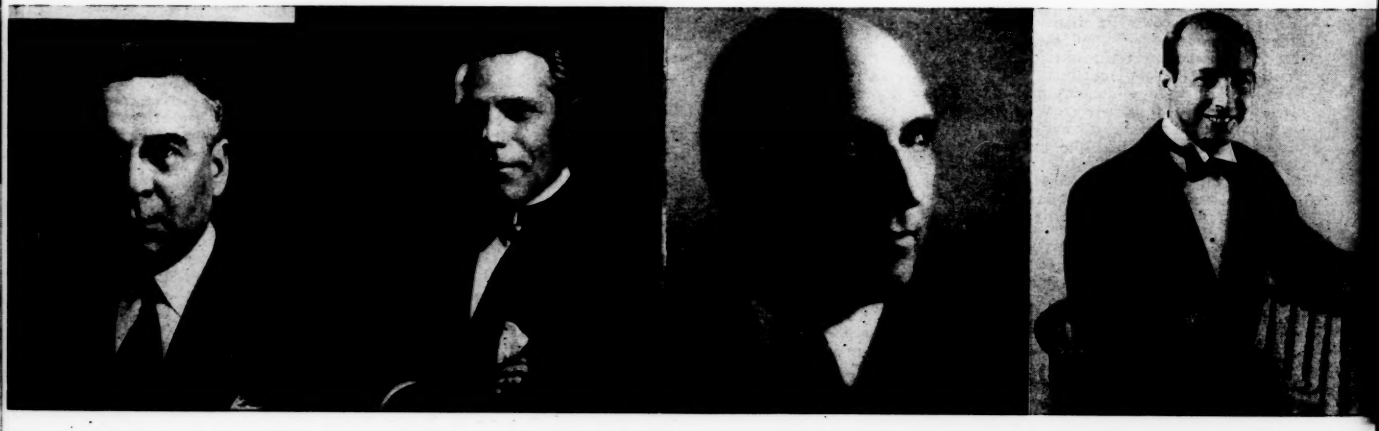
Death of Two Members

Word has been received of the death of two members. Both were from Buffalo, N. Y., and both were members of the Western New York State Council of Dancing Masters. Arthur J. Funk died Saturday, June 19, 1937, at 8:40 P.M. after a long illness. Mr. Funk conducted a very large school in Buffalo for many years. He joined the D. M. of A. in 1909, as a direct member and became an affiliated Club member when the Western N. Y. Council affiliated. He is survived by his wife.

Mrs. Myra E. Walker, wife of the late H. Layton Walker of Buffalo, died June 24. Funeral was held June 26. She was made an honorary member of the Western N. Y. State Council last year. She is survived by her son, Dr. H. Layton Walker, Jr. The late Mr. Walker conducted a large school in Buffalo for many years and was an ardent collector of books on dancing. For many years he published a magazine called the *Two Step*. Mr. Walker died February 15, 1934.

Birth of Twins

Announcement has been received from Mr. and Mrs. Fran Scanlan of Chicago of the birth of twins on May 18, 1937. Two bounc-



Below—ROSS D. ACKERMAN, New York, Director; A. J. WEBER, Brooklyn, N. Y., Master of Ceremonies for D. M. of A. Convention; ERNEST E. RYAN, Los Angeles, Calif., Director; JOSHUA T. COCKEY, Baltimore, Md., First Vice-President.

Top—LEROY H. THAYER, Washington, D. C., Second Vice-President; OSCAR DURYEA, New York, Assistant Floor Marshall 1937 Convention; JACK BOWMAN, Pittsburgh, Pa., fourth Vice-President; RUTH BARNES, Altoona, Pa., Normal School Director.

ing baby boys whose names are James Francis, 6 lbs. 13 oz., and John Michael, 7 lbs. 1 oz. Congratulations are in order for Mr. and Mrs. Scanlan. Mr. Scanlan will teach at the D. M. of A. Normal School the week of July 19 at Washington.

MARRIAGES

Spiker — Muller

Announcement of the marriage of Miss Mary Muller to William Alfred Spiker, June 22, has been received. They were married at Church of the Advent, Birmingham, Ala. They will be "at home" after July 10 at the Grenfell Apartments, Kew Gardens, L. I., N. Y.

Harris — Ebsen

Hilda Ebsen, Secretary-Treasurer of the Florida Society Club No. 2, announces that she has just returned from a "belated honeymoon" with Mr. Julian Harris. They were married last September 19. She will attend the Normal School and Convention at Washington.

Schroter — Palmer

Eleanor L. Palmer of Hartford, Conn., became the bride of Morris Charles Schroter, also of Hartford, June 19, at a ceremony performed in the Central Baptist Church, Hartford. Mrs. Eleanor (Palmer) Schroter has been assistant teacher at Secretary Soby's Studio for seven years, and during the same period has been stenographer for the D. M. A. Mrs. Schroter plans to continue with the office work of the D. M. A. after her honeymoon. She is a member of the Dancing Teachers of Connecticut Club No. 18. Mr. and Mrs. Schroter will be "at home" at 51 Lancaster Road, West Hartford, Conn., after July 15.

Schneider — Mae Rose

A letter from the Mae Rose Studio of Dancing of Miami, Fla., announces the marriage of Mae Rose to Maurice Schneider, January 20. Mr. Schneider will attend the D. M. of A. Convention at Washington. He is general manager of the Mae Rose Studio of Dancing and was formerly of Louisville, Ky.

Off to Europe

Alice Zwillinger, Secretary of the California Association Teachers of Dancing Club No. 13, writes that owing to the fact that Lillian Thomas of San Francisco left for Europe, June 14 a new delegate Director will be appointed to take her place at Washington. Miss Thomas represented the California Club at New York last year. At the writing of this bulletin no delegate has yet been appointed.

Pittsburgh Club

A special meeting of the Pittsburgh Club No. 10 was held at the Barth Studios, Pittsburgh. Applications were voted upon. Examinations of new candidates. The Social Security Act was discussed and the State Unemployment Tax explained. It was a mournful meeting, however, due to the sudden death of their Secretary, Miss Camille Carey, only two days previous.

Jack Bowman, President of the Dancing Masters of Pittsburgh Affiliated Club No. 10, also National Vice-President of the D. M. of A., has appointed Miss Rae Russell Temporary Secretary of the Pittsburgh Club to succeed the late Camille Carey, former Secretary, who passed away June 11.

South Texas Association Club No. 3

A meeting of the South Texas Association of Dancing Teachers was held at the Buccaneer Hotel, Galveston, Texas, June 27. Instruction was given by the following teachers: Misses Herle, Newberry, J. Sproule, Wells, Widman and Mrs. Smith. After the meeting and instruction, supper was served.

California Club No. 13

Mrs. Agnes Williams, Publicity Chairman, reports: The June meeting of Club No. 13 California Association Teachers of Dancing was held at the McFarland-Joy Studio, with a good attendance. The meetings are steadily increasing in importance as many vital points are being brought up and voted on, all of which tend toward professional growth of the club as a whole and the members individually. The enthusiasm for the coming convention the first part of September was unbounded and with the eminent faculty now being assembled

Below—RODERICK C. GRANT, New York City, Floor Marshall 1937 Convention; MRS. CHRISTINE MACANANNY, Melrose Highlands, Mass., Third Vice-President; FENTON BOTT, Dayton, Ohio, Director; F. W. "DADDY" KEHL, Madison, Wis., Principal of the Normal School.

Members of 1937 DMA Normal School and Convention faculty: top row, left to right: JACK MANNING, New York; Mme. SONIA SEROVA, New York; RAY LESLIE, New York; CHARLES WEIDMAN, New York; PAUL MATHIS, New York; ANGEL CANSINO, New York; JACK DAYTON, New York; MARGIE HARTOIN, New York; ANNETTE VAN DYKE, New York; FRAN SCANLON, Chicago; LEO KEHL, Madison, Wis.; OSCAR CONRAD, Columbus, Ohio; FRED LeQUORNE, New York; THOMAS SHEEHY, Los Angeles; BERNIE SAGER, New York; ALBERTO GALO, New York

it will be an extremely interesting and worthwhile event. At the June meeting Miss Gayle Carnes and Miss Belle Butler taught a novelty tap; Miss Alice Zwillinger some new ballroom steps, and Mr. Aron Tomaroff one of his inimitable character dances. After the meeting the members enjoyed a trip over the new Golden Gate Bridge to the country home of Miss Marion Belle White, prominent San Francisco teacher and member.

Trip to California

Mr. and Mrs. Harry Hessler are conducting a small party to California. They left in June. They hope to be back in time for the Convention at Washington.

While In Washington See

Mount Vernon Highway

Winding through the most historic country in the United States, the beautiful Mount Vernon highway heads the list as one of the chief attractions for all motorists and sightseers visiting Washington.

For this fifteen and one-half mile thoroughfare, leading from the front door of the Nation's Capital to the colonial plantation, Mount Vernon, home of the Founder of His Country, not only takes the motorist through a territory full of historic associations, but also is rich in scenic beauty and stands as the finest example of road building ever done by the Federal Government.

From the time one leaves Washington by the magnificent Arlington Memorial Bridge, which is said to link the north and south, until one reaches Mount Vernon, there are in ancient, quaint and rustic settings sights reminiscent of the days of the First President.

Just before coming to Abington, the first point of historic interest after leaving Washington, motorists may stop by the new wild bird sanctuary, a PWA project which provides more than 90 acres of land and water along the highway for the preservation of wild bird life. Rare wild duck, beautiful swan, geese and other birds swim, eat and fly the day long in this bird's paradise. During the migratory season, thousands of birds dot the Potomac for miles, and the new sanctuary, located as it is, is expected to prove a valuable experiment.

On leaving the country's most historic little town—one that stands as a momunment to the days of a young country and its First President—the Mount Vernon highway winds through a land of old estates typical of early American architecture, a land where cedar hundreds of years old vie in beauty with century-old boxwood. In spring, dogwood decorates the roadsides with brilliant pink and white foliage; in summer, bright flowers of the woods are visible from the green forest floor; in winter, the evergreens make a magnificent setting for the wide white road with its rustic fences, rustic lamp posts and elaborate landscaping.

"No estate in the United States is more pleasantly situated," George Washington once wrote of Mount Vernon. And surely today the same statement can be made without contradiction. The nineteen-room house is situated on a hill, 125 feet above the picturesque Potomac and illustrates well the self-contained plantation of eighteenth-century America. It is surrounded by a striking group of plantation houses, including a great kitchen, butler's house, laundry, spinning house, overseer's lodge, mechanic's shop and stables. Piece by piece the original Washington furniture has been resurrected from the far corners of hte world and again placed in the rooms where originally they belonged.

Nowhere along the highway can a more inspiring view of the blue Potomac and distant panorama of Washington be seen than from the site of Abington, on which stand the ruins of the home of John Custis, Mrs. Washington's adopted son. Here Nellie Custis, Washington's adopted daughter was born. A marker giving a history of Abington recently has been placed on the site.

Driving on, one comes to Alexandria, Washington's own town. There is scarely a foot of ground in this quaint and historic place that Washington did not tread. Still standing is Christ Church, where the Washington pew may be seen; the old quarters of the volunteer fire company of which Washington was a member; and the meeting place of the lodge of Masons to which he belonged. In the lodge hall are such exhibits as the trowel, square and plumb bob used in laying the corner stone of the Capitol, a Bible used in the days of Washington, an original painting of Washington by Gilbert Stuart and many other relics.

Alexandria's most popular attraction these days is the recently restored Gadsby's Inn, with its interesting authentic furniture and intriguing historic associations. From the quaint little inn, Washington recruited his first company of Provincial Troops, and in the ballroom here was the first celebration of Washington's birthday.

Then Mount Vernon comes into view—the perfect destination for the end of the drive. It is far more interesting, more beautiful and more historic than any of the sights passed along the highway.

The most expensive road ever constructed by the Government, the Mount Vernon highway cost approximately seven and a half million dollars. Engineers from all parts of the United States and foreign countries have studied its construction, which is oustanding among the great highways of the world. One of its chief features is the lack of major interruption to traffic except where the road passes through the city of Alexandria.

A fine highway belonging to the people of the entire country, it will continue to carry untold thousands of pilgrims to the home and tomb of the Father of His Country for many years to come.

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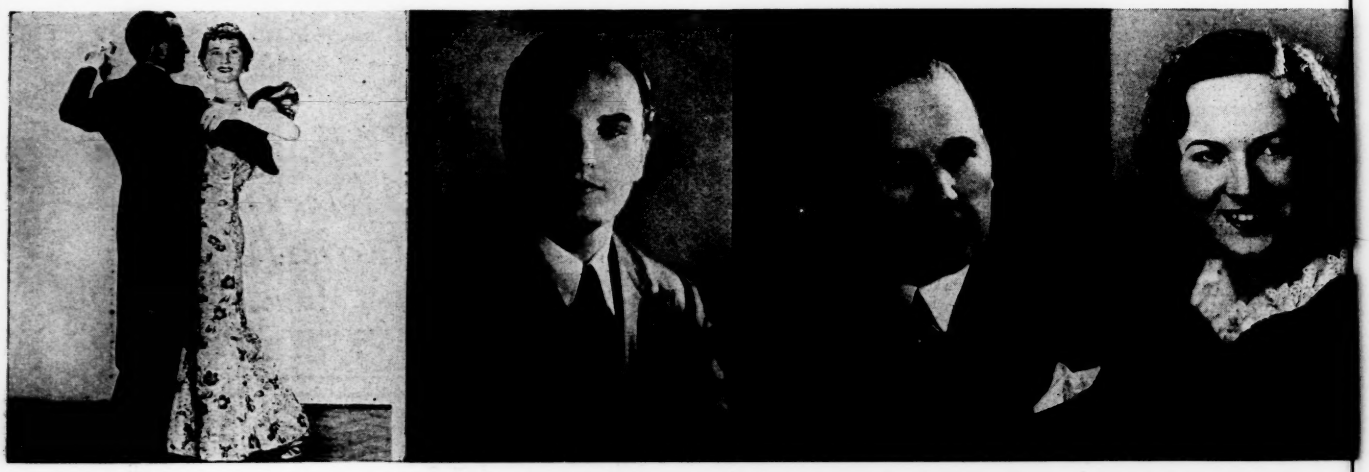

Top row, left to right—GERTRUDE CARROLL of Hartford, Conn., convention pianist; BIRD KIRTLEY, Joplin, Mo., Normal School Director; MISS VIDA GODWIN, Galveston, Texas, Dean of Women; MARGIT TARASOFF, New York, ballet mistress.

Second row—MR. COR KLINKERT and partner of Amsterdam, Holland; ELLIOT VINCENT, New Orleans; GUSTAVE HOLZER, Bremen, Germany; G. VIRGINIA GOLLATZ, Pasadena, Calif.

Third row—MRS. CORINNE LESLIE, New York; DONALD SAWYER, New York; WILLIAM BALES, New York; IVAN TARASOFF, New York, ballet master to the D. M. of A.

DANCING FOR THE BLIND

by ALBERTINA VITAK

Interesting work is being done at the New York Association for the Blind in the teaching of dancing to blind and partially blind girls and women of all ages. The tragedy of loss of sight brings with it a loss of freedom in movement which is keenly felt, especially by the young who are full of life, of which movement is such an essential part. The tendency of the blind is, by necessity, just to sit, thus they are deprived of most of the ordinary exercises and games which would benefit them, physically and mentally, and which they would enjoy. To watch these classes, as taught by several volunteer teachers, and to see how completely and happily absorbed the girls are in learning and doing is an inspiration. Dancing develops their sense of freedom and gives them greater confidence. It also replaces introspection with interest and joy in accomplishment and with physical well-being.

It seems to me that many teachers all over the country would be interested in this work and could form such classes to bring some happiness to deserving blind girls in their communities. The work need not be difficult or complicated, the emphasis being on rhythm and strong, forceful movement.

Miss Alma Guy, recreational directress of the Association, herself partially sighted, was formerly a dancing teacher and so can understand the value of movement in restoring confidence to a depressed spirit. She says "dancing is an ideal outlet for the blind."

CHALIF ENRICHES BALLET TECHNIQUE

After two years of experimentation with his private classes, Louis H. Chalif has arrived at a theory which he feels may influence the entire future of teaching ballet. Mr. Chalif has dealt with a phase of ballet technique which he thinks has been slighted unjustly by teachers until now; that is, the development and carrying through of ballet exercises with the upper part of the body, as well as the legs.

Mr. Chaliff implies that the facility of a ballet dancer's body, at present, falls far below that of her legs. He has, therefore, taken the traditional classical ballet and devised exercises which continue the regular work, each body position finishing off a regular exercise. True, his idea becomes a new form of ballet technique, adding to the expressiveness of this phase of the dance.

How much more richly harmonious ballet movement becomes, if the upper part of the body and the arms are in perfect coordination with the technique of the legs. This is what Mr. Chalif seeks to illustrate, and what he demonstrates through the classes which have been taking body exercises coordinately with regular work.

Teachers will find the new method no more difficult to teach than the classical exercises alone, explains Mr. Chalif, and will even find it advisable to apply this system to beginners during their entire training, since it improves the quality of work and develops each part of the body equally as the technique progresses.

THE DANCING TIMES

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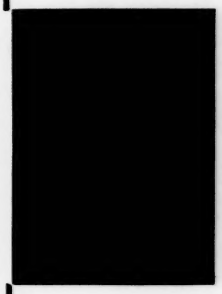

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Reading for the Dancer

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by DORATHI BOCK PIERRE

RELIGIOUS DANCE

Accurate written accounts of the religious dance are very difficult to find. The reader must be willing to spend long hours finding bits here and there and then piecing them together.

In order to understand and appreciate the reason for this one must study the intolerance and fanaticism of the Christian religion in the Middle Ages, when dancing, in which was embodied the entire manifestation of religious ecstacy from earliest times, was forcibly expelled by the church as a complete break with the primitive. In spite of this, of necessity nearly every book dealing with the subject of religion refers to the religious dance.

So eager were early churchmen to make the moral clear to a groping intellect that they linked dancing to the devil and witches as a continual reminder that it was a practice to be shunned in the new social order appearing in Europe. It was not that they did not approve of dancing as religious ritual, but that they wished to impress deeply the discarding of pagan rite and ritual.

Religious dance carried over into the Christian religion, however, and is still found in modified form today. Most familiar to us are the wedding march and the filing in of the choir boys, both of which are "Processional Dances."

There is no more interesting phase of the history of dancing than that which tells of the part it has played in the world's worship.

Very interesting and important material will be found in the Encyclopaedia of Religion and Ethics, the Jewish and Catholic Encyclopaedias, and James Frazer's *Golden Bough*. There are other encyclopaedias on religion and the Bible in many libraries which will also furnish invaluable information.

The *Sacred Dance* by W. O. E. Oesterly, MacMillan Co., N. Y., 1923, starts in most remote primitive times and carries the subject through Egypt, Greece and Rome up to the Old and New Testaments. It also contains a very interesting reference to early music.

Witch Cult in Western Europe by M. A. Murray, Oxford Press, 1921; and *The Devil in the 19th Century*, 1813-1883, by Kersey Graves, Eckler Co., N. Y., 1924, will help you to understand how the sacred dance was finally driven from the church, and the first step in the evolution of the religious dance into the folk dance and games we know today.

PICTURES

THE AMERICAN DANCER invites teachto send pictures of their pupils or of themselves to STUDENT & STUDIO. However, the following specifications must be adhered to or pictures cannot be used:

Size: 8 by 10. Finish: Glossy.
Type: Dance poses only; no heads.

Teachers are cautioned to make sure that there is sufficient contrast between the subject and the background. Outdoor scenes are seldom desirable.

In selecting a picture to send to the Student and Studio editor, be sure that when you see it in print you will be proud of it and feel that it does you and your school credit.

Pictures cannot be returned.

The American Dancer Institute

Belles On Their Toes

by ANNETTE VAN DYKE

Now that your crowning achievement of the year, your Spring Recital, is fast becoming only a happy memory, put those enthusiastic compliments of staunch friends and admiring parents away in your rose jar to mingle pleasantly with that fragrance of more tangible floral appreciations of your success, and plan ahead.

Vacation, that welcome interval that should afford rest, recreation and inspiration, looms before you. The springs of stimulation for new creative achievement are yours to tap if you wish. The art most closely related to the dance, as we all know, is music. Though it was originally the outgrowth of the dance, music has developed far bevond that source, and the dance as it stands today is directly dependent upon music, much as many devotees would like to believe it otherwise. Time may come, of course, when the art of the dance will be able to stand on its own feet (!) but in the meantime it is necessary to recognize this relationship and be governed by it.

Of all the arts, music makes the most direct appeal to our emotions. Yet the intellect must play a part as well. Dancers especially should have some grasp of the technical fundamentals of music, should be able to understand as well as appreciate what they hear.

Unfortunate, indeed, is the dancer whose musical education has been neglected. If you are one of these, however, don't waste time lamenting. Get busy! The needed knowledge can be gained, not too painfully and without having to master a musical instrument in the process either.

There are many excellent books of Form and Composition on the market, but Sigmund Spaeth, in his *Common Sense of Music* is extremely skillful in making the more or less technical things easy to comprehend. You will, indeed, find this book ideal vacation reading. It is entertainingly written, yet houses a world of truth and inspiration between its covers.

The chapter on "A Matter of Form" is particularly applicable to the Dance. As, for example, the following: "Object and design, system and organization, these are the fundamentals of form in art, business or athletics. Just as form in the latter is organized effort, so form in music is organized material, and the material has always been and will always be the same: tones and time and their possible elaborations. . . . All musical form is nothing more than the organization of material in such a way as to bring out the double significance of unity and contrast." All of which is just as true of the Dance. With *movement in space* taking the place of *tone*, you have the basic principles for creative work.

As you read on you will find the book as a whole not only musically enlightening, but generously sprinkled with bits of sound philosophy, sparkling like rare gems through its pages.

Deep contemplation of these fundamentals will bring its own reward in ways and means of development.

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A DANCER'S DIARY

(*Continued from page* 19)

other as if they were deaf and waving their arms up and down.

Somehow it was all very exciting. You felt as if great things were being talked about. Great poems and books were being written.

There was a huge yellow cat, very fat, who walked round and round between the tables. He had big yellow eyes and from time to time everyone would stop talking and shout.

"Kim, you beautiful thing, come here!" Then the cat would purr and close his eyes and open them again, but he never looked right or left.

And then, Diary, guess what he did! He high-hatted everyone in the restaurant and jumped right into my lap.

As soon as I felt him, he was so soft and purry, like Methusala at home, I just put my arms around him and hugged him up tight and felt homesick again just for a moment. But I only sniffed just once and Kim settled down and purred and put his claws in and out.

Mr. Vogland laughed and laughed.

"Young lady, you're a privileged character," he said. "Kim notices only a few. You're the envy of all present."

And Diary, a number of people were looking at me and smiling as if they'd known me all their lives and, what was funnier, I felt the same way.

"Hey Vogland!" a voice shouted. Then a very tall thin man with a pointed beard on his chin, two tiny moustaches and very blue, sad eyes pushed through the tables.

"Johnny, as I live and breathe," sang out Mr. Vogland and slapped the table with his hand.

"Johnny Marchand, Miss Templeton," he introduced us.

Johnny was very different from anyone I'd ever seen before. He looked as if he *never* had gone to bed at a decent hour and as if everyone in the world was angry with him and had hurt him terribly. He scratched Kim's head and sat down to talk.

"You didn't run my notice of the road show closing," he began with Mr. Vogland. And so it turned out that Johnny was a theatrical producer and director. Very talented and full of brand new ideas that no one else ever thought of.

He had just put out two road companies of a show which had been on Broadway last year for a long, long time and one of them had reached a region over which a great flood had passed. The people there couldn't afford entertainment until they built up again, so Johnny was drawing in his company.

There was some discussion as to whether Mr. Vogland had heard the news in time or was just being "cranky," as Johnny put it. Finally Johnny looked at me.

"Have a drink?" he asked.

"She's a dancer and doesn't do that sort of thing," said Mr. Vogland.

"A dancer, eh?" Johnny looked at me as keenly as his sad eyes could. "Are you working?"

"I'm studying with Chichantinoff now," I said. "It's lots of fun."

"Um," said Johnny. "Vogland, send her up to the office Monday, will you? Might be a spot in this summer show I could use her in. Toe dancer, eh?"

"Yes," I said, and could hardly speak for the something that jumped up into my throat and almost stopped me from speaking.

"She'll be up," said Mr. Vogland.

"Thank you," I managed somehow, and couldn't say another word if I'd been paid for it.

On the way home Mr. Vogland said,

"Johnny Marchand is the hardest-working man in show business, and what's more he's a square shooter, something very rare as you'll find out soon enough.

"He'll have something for you or he wouldn't have said a word. You don't need to go if you don't want to, but it's perfectly safe and besides, if you're going to start some time this is as fair a one as I know of, so why not?"

And Diary, why not? Even if I think I'm a dud at Chichantinoff's, perhaps a job will help me to get my confidence back and I can help pay for my lessons too and get experience all at once.

I'm so excited I can't sleep or hardly eat. Of course it won't be anything very big and he said "summer show" so it won't last very long either, but it's a chance.

Maybe mother will think it's funny, the way I met him, but I'm going to learn to meet people and judge them, like Bobby said. I wonder if I can come up to what he will want of me?

I can't fail. I must not.

Oh, Monday, hurry up!

REDMEN DANCED

(*Continued from page* 16)

in the center of this.

The gathering of timbers and the erection of the Lodge were in charge of one of the warrior societies. The principal feature of the Lodge was the center pole and this was selected with appropriate rites. The entrance was toward the East, with the "orchestra" seated to the South, and the altar placed at the West. When the Lodge was completed the priests "moved in," dedication ceremonies were conducted and the warrior societies paraded. Then the priests and dancers, naked except for their loin cloths, painted their bodies and decked themselves in wreaths of sage or willow. These were worn on the head, around the neck, waist, wrists and ankles. They danced toward the center pole, symbol of the Sun, blowing whistles made from the wing bones of eagles. At the conclusion of the ceremony emetics were taken followed by vapor baths as part of the rites of purification. The Dance Lodge was abandoned to the elements, it and its contents being considered sacred.

In the ritual of the *Sun Dance* the story is told of a man who, in time of famine, wandered forth to fast and pray for the tribe. A Great Spirit came to him and gave him the *Sun Dance* which he took back to his people. When they had performed the ceremony the buffalo came and the tribe was saved.

In the dance, the tipi of preparation corresponds to the hero's sojourn in the sacred mountain, the camp circle is the symbol of the Corona Borealis, which the Plains Indians termed the Camp Circle of the Gods. The Lodge itself represents the earth, the home of man, while the altar symbolizes the spring of life. The center pole is painted in alternating colors symbolical of heaven and earth and is topped by the Thunderbird, god of Rain. The four old men who dance represent the four world-quarters and the paints on the dancers defy the rain to wash them off. The designs symbolize the Sun, the Morning Star, the Cardinal Points, etc., while the whistling represents the breath, or life, of man. The dancers collectively overcome the Sun and compel the Thunderbird to release the rain that the green grass may bring the buffalo—their source of food, clothing and shelter.

Today, remnants of once great tribes, "civilized" in other respects, still carry on their ancient ceremonial dances. For while summer solstice follows planting, and snowfall follows harvest, how can the Indian forget the dances of his ancestors?

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THE AMERICAN DANCER

MITZI GREEN

(*Continued from page* 12)

The child movie star made a personal appearance tour all over the country, when she was nine or ten years old. It was then that dancing began to take its place alongside her other talents, for at the end of each appearance she would do a routine. In Chicago, her mother reports proudly, she did singing and imitations and then surprised everyone by carrying off the show with a well-executed tap dance.

It was on this tour back East that the young actress could not obtain a permit to dance in New York City, except in a benefit performance, since she was under sixteen. At a large benefit, then, in Carnegie Hall, Mitzi had her first experience with dancing on the stage in an act of her own. On this occasion she did an eccentric dance learned from Billy Dryer, with such success that her parents were convinced she would be a dancer. Mrs. Green, who keeps a watchful eye on her daughter's career, still hopes she will devote herself to this art.

Then came what is usually a very trying period for children who, like this one, gain fame during their early years. Mitzi explains, "Child prodigies are never really given a chance to prove their worth as adult actors. They usually have a hard struggle for recognition. I was really very fortunate. At that awkward age which puts most stage and screen children out of the running, I had a radio contract. You might say I grew up 'behind the microphone'." That is, the radio covered that awkward age when most child prodigies lose touch with their careers and seldom regain the lost ground.

During the year and a half Mitzi was on the radio she made good use of her leisure by taking dancing lessons, this time with Ernest Carlos in New York, teaching her young limbs to become graceful and gaining a knowledge of the art which was later to prove useful.

The youthful actress played in a stock company for a year, to add dramatic training to her abilities. "I think every type of experience is good, if you really want to do serious work," says Mitzi, with a sincerity that leaves no doubt of her earnestness. "Playing in a night club last November made me seem older than I was and gave me a chance on the stage this year." For an engagement at the Versailles, her first appearance in a New York night club, not only placed her in *Babes in Arms* but also brought the R. K. O. contract that will take her back to the Coast when this show closes.

Mitzi has had more enjoyment from her present role than she ever had before. "First of all," she says, "*Babes in Arms* started out to be a 'book show,' but they hired so many dancers that they had to change the original idea. Balanchine had a hard time placing all those dancers, and he certainly did a grand job. Then, they had not intended me to do any dancing in the show. During the first few days of rehearsals when things were slow, Duke McHale and I practiced dancing. We worked up a routine and rehearsed it during lunch hour after rehearsals of the show, for our own benefit."

One afternoon while Rodgers and Hart, who wrote the musical numbers for the show, were composing the "Johnny One-Note" scene, Mitzi and Duke happened to practice their routine in a corner of the stage. The two writers noticed them and worked the original routine into "Johnny One-Note." Mitzi's parents were overjoyed, of course, at their daughter's chance to do a dancing number. Nothing would make them happier than for Mitzi to be a dancer, and their attitude encourages her to seek recognition in this field.

From that day, Mitzi was so anxious to be known as a dancer that she would leave dramatic rehearsals whenever the director called "All dancers upstairs." She went along with the other dancers and watched them rehearse for hours.

The gifted girl has not lost the clever sense of humor which made her a successful comedienne, although she considers invaluable the poise that was gained by her dancing in the show. There was a night when the roof of the theatre leaked, and the water formed a puddle on that side of the stage where Mitzi and Duke McHale do a slide and running step. Before they went on stage, "Duke sent everyone over to tell me about it. I was warned twenty times to look out for the puddle. And when we got on stage, Duke was so anxious for me not to slip that he whispered another warning."

The result was that Mitzi very carefully went around the little pool of water, but Duke in his anxiety for her stepped right into the puddle and fell with a thud. The whole audience went into gales of good-natured laughter, his partner picked him up very gallantly and they went off with a minimum of dignity. Mitzi giggled delightedly as she told how "the whole cast stood back-stage and roared with laughter."

Whatever she does after the contract with R. K. O. expires, this young actress would like to continue with her dancing. She is starting ballet lessons immediately, believing that a dancer of any type needs ballet for a foundation. Her present goal? It is, right now, "to dance with Fred Astaire." She envies Ginger Rogers and thinks her very fortunate in the opportunity she has had to dance with Astaire. Undoubtedly, this is an ambition shared by numberless young dancers, but Mitzi Green seems to be closer to it than many others who have the same idea.

DANCE in PICTURES?

(*Continued from page* 17)

done very little in night clubs.

"Our first 'break' in shows came with a chance to go to London playing in the English company of *Good News*. My partner had a speaking part, but I merely danced. Three days after the show opened, the bosses decided that maybe I could play the lead. This was my first show and my first solo dance number."

When that engagement ended, they played the Mayfair Club, the Opera Club in Paris, and many of the European capitals. Without interruption Mr. Murphy followed with *Hold Everything, Shoot the Works, Here Goes the Bride, Of Thee I Sing, Roberta* and many others.

Shortly after coming to Hollywood, good sportsman that he is, George Murphy agreed to appear in a screen test with a girl who aspired to a career. He had no such plan for himself, but an executive saw the test and immediately signed him. Dancing "stepped in" again!

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